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A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fourth Year

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Subscription \$5.00

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VOL. LXVII—NO. 23

NEW YORK, WEDNESDAY, DECEMBER 3, 1913

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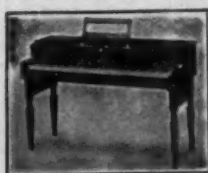
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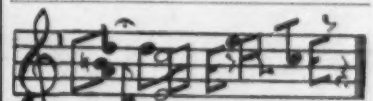
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# MUSICAL COURIER

VOL. LXVII.—NO. 23

NEW YORK, WEDNESDAY, DECEMBER 3, 1913.

WHOLE NO. 1758

## BERLIN HEARS MAX REGER'S NEW SUITE.

**Novelty Performed by Philharmonic Under Nikisch—Public Accords It Cool Reception—Russians in Evidence—Three New Hugo Kaun Works for Male Chorus—Braunfel's Opera "Ulen Spiegel" Has Premiere at Stuttgart—Death of Bronsart at Munich—Cinematograph Employs Many Musicians.**

Jenastr., 21,  
Berlin, November 25, 1913.

Among the cellists of the day Pablo Casals occupies a unique position, and the announcement that he was to be the soloist of the third Philharmonic concert, under Arthur Nikisch, drew out an unusually large audience. Contrary to custom Casals was given two numbers on the program. His second number was the Bach C major suite for unaccompanied cello. This was the first time that a solo without any kind of accompaniment has been played at these concerts, so far as I know. For sheer perfection of execution, for beauty and nobility of tone production, and for artistic refinement in his interpretations Casals is an extraordinary performer. He made the Bach suite sing. In the first part of the program he played the Dvorák cello concerto to the accompaniment of the orchestra under Nikisch. This was a performance that will linger in the memory of all who heard it. This Spaniard is a veritable master of towering proportions. His success with the public was immense. The program contained Reger's "Romantic" suite, opus 125. In the opening movement, a nocturne, Reger is touched by the modern French spirit; there are parts that are almost like Debussy; there are also suggestions of "Tristan." Reger has made an attempt at writing program music in this suite and the three movements are based on poems by Eichendorff. The scherzo is more melodious than Reger generally is, and the instrumentation is also more clever and less heavy than is usually the case with him. In the finale, which depicts a sunrise, there is clarified atmosphere. As a whole, Reger's characteristics, such as a lack of plastic themes and of transparency in architecture, are less in evidence here than in most of his orchestra works. Nikisch presented the novelty with all of the wonderful skill at his command, but the public is not overfond of Reger and its re-

for the different composers she plays. Her pianistic equipment is remarkably complete, her technic being highly finished and reliable and her tone round, full and penetrating. Her program comprised the Bach chaconne, arranged for piano by Busoni; Beethoven's sonata, op. 81A; Chopin's twenty-four preludes; two Schubert songs, arranged by Liszt, and Liszt's "Don Juan" fantasy. Mme. Barinowa is one of the few women who dare attempt the "Don Juan" in public. She gave a rousing performance of it. Of particular interest was her playing of the Chopin preludes, which were given beautiful individual readings. The artist was overwhelmed with applause.

The ubiquitous Max Reger figured with a novelty on the program of an organ concert given by Carl Straube in the Garnisonkirche. This, one of Reger's latest compositions, op. 127, is called "Einleitung, Passacaglia und Fugue." It proved to be a far less pleasing composition than the romantic suite heard at the Nikisch concert. The music is stilted, ugly and ill-sounding and reveals little of the masterhand so in evidence in Reger's early compositions for organ, with which he laid the foundation of his reputation. Even in the fugue, a form of composition in which Reger excels, there is little that is not painful to the ear. In spite of Straube's very fine rendition the novelty made no impression. How different was the effect of several numbers by Bach! Straube is a master of the organ whose playing can only be spoken of in superlatives.

Michael Piastro, the young Russian violinist, who made a lasting impression on the occasion of his debut here last



THE LATE FELIX SENIUS,  
Who was a favorite concert and oratorio  
singer throughout Germany.

winter, was heard again this week at the Singakademie. He played the Vitali chaconne, the Bruch G minor concerto, Sarasate's "Carmen" fantasia, Tchaikowsky's "Melodie" and Wieniawski's "Souvenir de Moscow." Piastro is one of the most remarkable virtuosi among the younger violinists of our day. A pupil of Leopold Auer, he possesses enormous technical facility and a large, warm appealing tone. He has temperament in abundance and his interpretations are interesting and individual. He gave a most excellent account of the entire program. At its conclusion he responded to the insistent applause with several encores, one of which was Wieniawski's "Carneval Russe," a showy piece that afforded him a brilliant opportunity to display his many extraordinary virtuoso qualities. Quite remarkable is Piastro's staccato, which he executes with the greatest rapidity, both up and down bow.

The Russians were very much in evidence this week. A successful debut was made by Vera Kaplun-Aronson, a young Russian pianist, who was heard at Beethoven Hall with the Philharmonic Orchestra, under Hildebrand. The Mozart A major, the Chopin F minor and the Saint-Saëns G minor concertos comprised her program. The young artist, studied for the past two years with her husband, Maurice Aronson, but she has also been a pupil of Mme. Malesomowa, of St. Petersburg, and of Godowsky, at the Vienna Master School. Mme. Kaplun-Aronson enters the arena remarkably well equipped pianistically. Her technical facility and certainty are of a very superior order; her fingers work in all kinds of intricate passages with extraordinary freedom and ease. Such infallibility is rarely met with in a debutant. The artist's touch is also

plastic and her tone is of a beautiful quality, both in cantabile and in passages. Her interpretations revealed good artistic instincts and a fine sense of proportion. In fact she made a most favorable impression. One can only have wished for a little more temperament and individuality of conception. If she acquires these two attributes Mme. Kaplun-Aronson will undoubtedly become one of the leading women pianists of our day.

Three new works for male chorus by Hugo Kann were heard for the first time in Berlin at the Philharmonie last evening at a concert given by the Berlin Saengerverein "Caecilia Melodia," under the baton of Max Eschke. The three numbers are entitled "Drauf und dran," "Morgen-



THE CELEBRATED "JAHRHUNDERT-HALLE" (CENTURY HALL) AT Breslau, which is said to contain THE LARGEST ORGAN IN THE WORLD.

lied," "Anacreontisches Liedel." They are interesting and grateful in contents and revealed Kaun's well known mastery skill in their setting for a capella male chorus. This is an excellent, well trained choir. The singing of works by Hegar, Kremser, Zoellner and Behm was most praiseworthy.

Several violinists of importance were heard during the week. Michael Press, still another Russian, gave a concert at Beethoven Hall, with the assistance of the Philharmonic Orchestra, scoring a pronounced success. Press is a performer of great attainments; he belongs to the solid, reliable school of violinists who can always be depended upon to do satisfactory work. His command over the fingerboard is such that nothing in violin literature affords him any special difficulty, and he plays a large repertoire. His conceptions are legitimate, sound and healthy. Mozart's E flat, the Brahms concerto and Hugo Kaun's "Phantasiestück" made up his program.

An excellent impression was made, as I am informed, by Sam Fidelmann, who appeared with orchestra at Blüthner Hall. He played Bruch's "Scottish" fantasia and the Beethoven concerto in a way that left little to be desired. Virtuosity is the domain in which Fidelmann has hitherto won his spurs; he is a remarkable technician, but at this concert he also proved that he possesses excellent musicianship. He met with emphatic success.

Two pianist debutants, Lotte Groll and Walter Ziegler, pupils of Mark Guenzburg, were heard with success at Choralion Hall. They make a specialty of playing on two pianos. Arensky's suite, op. 123, a charming composition, was played by them with great technical accuracy, and also with temperament. They are talented and promising young pianists. The assisting singer, Margarete Heim, is not yet ripe for concert work.

Among the other concerts of the week were piano recitals by Albert Dawidow, Georg Gruenberg, Clara Guenther, John Thompson, and lieder recitals by Lula Mysze-Gmeiner, Jiona Durigo, Minna Dahlke-Kappes, Alex. Ringstroem, Selma von Scheidt. A successful debut was made by the violinist Katharine Bosch, who played in a very successful manner Corelli's "La Folia" and Hans Sitt's rarely heard concerto in D minor.

The premiere of Walter Braunfel's new opera, "Ulen Spiegel," occurred last week at the Stuttgart Royal Opera under most favorable auspices. It met with a lukewarm reception, however, on the part of both public and press. The libretto is based on the Flemish tales of De Coster and contains much of interest, but the music is lacking in character and substance. The thematic material is charac-



HANS BRONSART VON SCHELLENDORF,  
Who recently died at Munich, aged eighty-three. He was Intendant of the Hanover and Royal Opera, was a life long friend of Liszt and was in his day a noted pianist and composer.

ception was a cool one. Brahms' "Tragic" and Schumann's "Genoveva" overtures opened and closed the program.

Marie Barinowa, the well known Russian pianist, who had not been heard in Berlin for some years, made her reentry at Blüthner Hall on Wednesday in a recital, scoring an unusual success. Mme. Barinowa, unquestionably, is one of the greatest living women pianists. She possesses both an intensely musical nature and an exhaustive knowledge of the science of music. She has the true feeling

terized by brevity, but also by lack of individuality; the orchestra is handled in very modern fashion and there is some effective coloring, but the personal note is lacking in it all. The work will no doubt soon disappear from the boards, as it does not possess the vitality to insure it long life. Braunsfels, whose name is well known in Germany, was much more successful with his former work, "Princess Brambilla."

Arthur Fickenscher's choral work, "Das blaue Gemach," for female chorus, soloists and orchestra, was given its first public performance in Berlin at the hall of the Royal High School. Clara Krause's Women's Chorus, an excellent organization, sang the beautiful choral numbers. It is a very interesting and original composition. Fickenscher works along individual lines. "Das blaue Gemach" was produced several times last winter at the salon of Mme. Kirsinger.

Hans Bronsart von Schellendorf died at Munich last week at the age of eighty-three. The younger generation knows little about "Bronsart," as he was usually called, but there was a time when he played an important part in the musical life of Germany. He was born in Berlin in 1830 as the son of Lieut. Gen. Bronsart von Schellendorf. The former Minister of War, Bronsart von Schellendorf, was his brother, and he himself was first intended for the military career, but his love for music gained the upper hand. He was given an academic education at the Berlin University, but at the same time he studied piano with Theodor Kullak and composition with Dehn. In 1854 he became a pupil of Franz Liszt, with whom he studied for several years in Weimar. After completing his musical studies he began to travel as a pianist, concertizing throughout Europe with marked success. In 1861 he married Ingeborg Starck, who also made a name for herself as pianist and composer. She passed away last year. Bronsart successfully tried his hand at various forms of composition; his piano concerto in F sharp minor became

famous and for a couple of decades it was found in the repertoire of every pianist of importance. Bronsart also won his spurs as a conductor. In 1867 he was appointed intendant of the Hanover Royal Opera. Later he occupied a similar post at Weimar, where he again came into close personal touch with his old friend and teacher, Franz Liszt. The Weimar Opera took a new lease of life under the regime of Bronsart. It was he who engaged the youthful Richard Strauss, to whose efforts the popular rising of Wagner in Weimar was chiefly due. Bronsart was not only a splendid musician, but a man of great culture and refinement. It is, alas, none too often that men of this origin and type enter the field of music.

The Bremen Philharmonic Orchestra under Ernst Wendel brought out at its second subscription concert Max Reger's latest work, a ballet suite, op. 130. The novelty is characterized by its clarity and its transparent and brilliant orchestra coloring. It consists of six short movements and requires only about a quarter of an hour for performance. For ballet music it is said to be a trifle heavy, as most of Reger's music is. The novelty was well presented and met with a friendly reception.

The late Felix Draeseke's last composition, his requiem for five part à capella chorus, was recently given its first performance at Chemnitz. It is an exceedingly difficult work, abounding in contrapuntal difficulties, bold modulations and original coloring. The Chemnitz choir under Georg Stolz gave an excellent account of the novelty, which scored a success.

"Tannhäuser" will have its five hundredth performance at the Dresden Royal Opera tomorrow, November 16. In commemoration of the event it is to be given with new mise-en-scène.

The tremendous growth of the cinematograph has given employment to thousands of musicians, particularly to violinists and pianists, who now exist in such numbers in a professional capacity in this country that an outlet of this kind was necessary. In Berlin, for instance, the higher class cinematograph theaters all have very decent orchestras and the leaders are generally violinists of considerable experience. There are more than 400 cinematograph theaters in Berlin alone and about 2,800 in all Germany. In the better cafés here in Berlin one can also hear excellent violinists, and some of them have very superior artists.

Oscar Bie, the operatic critic of the Berlin Boersen Courier, has completed a monumental work on an opera entitled "Die Oper." Bie is not only a great expert in this particular field, but is a writer of much force and individuality. The book is profusely illustrated.

Thila Plaischinger, of the Berlin Royal Opera, has been engaged by Director Hollaender for the Stern Conservatory. She will begin her instruction there on December 1.

A Jaques-Dalcroze course for rhythmic, gymnastic and ear training both for children and grown people has also been opened at the Stern Conservatory. This course will be conducted under the personal supervision of Professor Jaques Dalcroze.

Willy Burmester was the guest of the Duke and Duchess of Coburg at Schloss Ehrenburg last week. Burmester is the favorite violinist among the sovereigns of Europe. Schloss Ehrenburg, better known as "Die Veste Coburg," is one of the most picturesquely situated old castles in Germany.

The Meiningen Court Orchestra, under Max Reger's leadership, gave a concert in Brussels last Tuesday that

drew out a large audience, including all of the local musical notabilities. The program consisted of the "Oberon" overture, the Brahms violin concerto, which was admirably played by Josef Szigeti, Schubert's "Rosamunde" overture and Beethoven's fifth symphony. The Brussels public was enthusiastic over the orchestra and its leader. Reger, the composer, did not interest them, however, at least not in his variations for orchestra on a theme by Hiller.

ARTHUR M. ABELL.

## NIKISCH GIVES LIGHT SYMPHONIC PROGRAM.

Goldmark, Tchaikowsky and Richard Strauss Works Played at Fourth Leipsic Gewandhaus Concert—Violin Recital by Carl Flesch—Noren Compositions Heard—Items of Interest.

Leipzig, November 8, 1913.

The fourth Gewandhaus concert under Arthur Nikisch had Goldmark's overture "Aus Jugendtagen," the Tchaikowsky violin concerto, his violin "Serenade melancolique" with orchestra, played by Bronislaw Hubermann, concluding with the Strauss four movement symphonic fantasia "In Italy." Beginning with the cheery spirit of the Goldmark overture, followed by the highly lyric and none too heavy music of Tchaikowsky and Strauss, the program was one of the lightest that could be brought together in symphonic forms by standard modern composers. If the Italian symphony is not of Strauss' more imposing music, it still has interest for an opera goer who hears much "Salome," "Elektra" and "Rosenkavalier," since somewhere in the course of this older symphony the music of nearly any of those operas is well prophesied by closely related melodic and character figures. That means that the Strauss symphonic discourse of a long time ago is pretty much the Strauss operatic discourse of today, the latter finally boiled down to a more satisfying consistency. On the above program Hubermann was accorded fine recognition for his spirited and musical playing. Next week Nikisch will be in St. Petersburg and Moscow, and Otto Lohse, of the Leipsic Opera, will conduct as guest at the Gewandhaus. He had chosen the Schubert B flat symphony as principal work.

The first Gewandhaus chamber music by the quartet, Wollgandt, Wolschke, Herrmann and Klengel, had contralto Emmi Leisner as soloist in a program comprising a Haydn G major quartet, op. 77, Brahms' songs with viola and piano, Beethoven songs with piano, and the Beethoven B flat quartet, op. 130. Klose's E flat quartet, Schönberg's string sextet, op. 4, Pfitzner's F sharp minor cello sonata, Reger's F sharp minor quartet, op. 121, and Robert Hansen's D minor flute trio, op. 13, are modern works to be further included during the season of six evenings to March 29.

Carl Flesch's violin recital included a Bach allegro and adagio with piano, the Nardini E minor concerto, Bach chaconne, a nocturne and a capriccio by Heinrich Noren, the Wagner-Wilhelmj "Meistersinger" paraphrase, the Wieniawski scherzo tarantelle and the Paganini D major concerto. Flesch's playing was animated from the very first phrase, and while he maintained the spirited manner throughout, it was his musician's traits that interested one above everything. Concert visitors will have noticed that there are just as many "interpretations" for the Bach chaconne as there are violinists who attempt to play it, and all readings should be cordially welcomed if characterized by good logical procedure and are musically well inspired. Flesch's reading was inspired in every detail and further included an imposing array of common sense effects in the bowing of chords and in the general choice of bow manipulations for the entire work, so that the playing carried very unusual violinistic interest as well as musical quality. The recital drew a very good attendance and great enthusiasm prevailed in keeping with what was properly due a master musician.

Compositions by Heinrich Noren made up the recital given by soprano Signe Giertsen Noren, pianist Ella Jonas, violinist Louis van Laar and cellist Marix Loevensohn. There were the A minor violin sonata, op. 33, the songs "Zauber," "Durch Aehrenfelder," "Das Bleibende im Wandel," "Blühen," "Nun fass' ich dich, Glück," and the D minor piano trio, op. 28. In Noren's ambitious "Kaleidoscope" orchestral variations of a few years ago, his manuscript "Vita" symphony given in the Gewandhaus, and the above piano trio played here about four years ago, it had been observed that the composer had acquired a facile and masterly writing technic for the expression of very ordinary music. The content was always in pronouncedly lyric manner, often leaning toward the Russian or other Oriental. Especially the thematic in the "Vita" symphony had

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been boiled or churned a long time before coming down to the ten minutes of closing extract that was heavy enough for solid musical fare. The violin sonata of the above program is of very light weight in wholly commonplace music. The songs have practical value, for though they are unfailingly in conventional modern spirit, they are just as unfailingly brilliant and effective for the singing voice. There is probability that the D minor piano trio is by far the best of Noren's compositions. True its length extends to forty-five minutes, but the material is always free flowing and extremely well sounding on all the instruments, so that the public may be immensely entertained and the connoisseur may not say that it is bad music. The artists gave the Leipzig recital in wholly beautiful means and the composer was present to enjoy their work and receive the recognition of the audience.

At the annual Jewish charity concert given in the Zoological garden hall, pianist Ella Rafaelson, baritone Sam Kallin and mezzo Irma Tervani presented piano works by Schumann, Liszt, Grieg and D'Albert and songs by Borodin, Kalinnikow, Tschaiakowsky, Rachmaninoff, Hutchison, Bocquet, Sibelius, Järnefelt and Strauss. The pianist gave pleasure again through fine pianistic means and full musical quality. The baritone is an amateur who is possessor of an attractive lyric voice in good training, the soprano interested with the Sibelius "Schnsacht" and Järnefelt's well written "Träne," if still her voice was showing wear and various imperfections in the giving.

The gifted young cellist, Kola Lewin, of Baku, Russia, but long time pupil of Julius Klengel in Leipzig, gave his own concert in the Albert Halle with the accompaniment of the Philharmonic Orchestra under Hans Winderstein. There were on his program the Schumann concerto, Dvorák concerto and solo pieces with piano, including a B minor cantilene by Davidoff, the transcribed canzonetta from Tschaiakowsky's violin concerto and a Klengel D minor scherzo. The artist produces a fine tone, is in command of very adequate technical facility for the giving of these works and is showing musical maturity enough to give great pleasure, both to the public and the cello playing connoisseurs. He has set concerts for Berlin, London and other cities.

Leipzig pianist Anny Eisele and violinist Bohuslav Lhotsky of the Sevcik Quartet played sonatas, including a Mozart A major, Brahms D minor and the Richard Strauss E flat, op. 18. The artists played well together and Miss Eisele's touch showed itself well adapted to chamber music. Lhotsky's several years of leading a chamber music organization has given him a very mature style for reading the classic forms. The Richard Strauss sonata had not been heard for some years, and here it showed age. In the first and third movements there were many passages of ineffective writing for the violin, and pronounced lapses from the desired inspiration. It will be recalled likewise that the composer's violin concerto of much earlier date is but poorly inspired in part and often extremely difficult for the solo instrument because of unviolinistic idiom. It has been several years since the concerto was last played in Leipzig.

Fritz von Bose, of the piano faculty at Leipzig Conservatory, recently celebrated the twenty-fifth jubilee of his career as pianist. With the assistance of his wife, Julia von Bose, he gave Reinecke's two-piano variations on a Bash sarabande, and included as solo works the Schumann humoreske, nine Brahms waltzes, op. 39, and a suite and a rhapsodie of his own composition. It was not possible to hear the recital for this report, but the artist has been repeatedly heard as a cultured pianist and routinized player in chamber music. He had been for years a pupil of the late Carl Reinecke, who had recommended Von Bose everywhere and played with him frequently at two pianos.

A distressingly bad recital by soprano Seraphine Schelle of Vienna included arias by Gluck, Handel and Jomelli, and fourteen songs by Schubert, Wolf, Grieg and Sinding. The voice seemed entirely out of health and the musical delivery was wholly unattractive.

The young dramatic mezzo, Helene Schütz, gave a Gluck "Alceste" aria and fifteen songs by Schubert, Brahms, Schillings, Behm, Weingartner and Strauss. As yet the singer's voluminous voice is not always easy to control, and the musical style not mature for vigorous songs like Schubert's "Heimliches Lieben," "Wehmut," "Liebesbotschaft," "Verklärung," and "Echo," but there are talent, warmth and intelligence enough in evidence to guarantee the early making up of these delinquencies.

The Neuer Leipziger Männergesangsverein under the unusually gifted young conductor, Max Ludwig, had the assistance of the beautiful soprano, Tilly Cahnbley, in an ambitious program which included very first giving of Lud-

wig's own remarkable eight-voice male chorus, "Um Mitternacht," on an old text by Rückert. There were also Hegar's "Rudolph von Werdenberg," and choruses by Goldmark, Schubert, Scheffler, the "Abschied" of the year 1452 and "Nachtbesuch" of 1610; also Ludwig's beautiful setting of "Die Wacht am Rhein." Hearing of Ludwig's new chorus had to be missed in favor of a Huber symphony and the Martucci piano concerto in another hall, but the score shows beautiful, if very difficult, writing in rich musical quality and closest imaginable weaving of the couple of motives employed. Ludwig was for years at Leipzig Conservatory as pupil of Max Reger, during which time he read scores under Hans Sitt. Frau Cahnbley's contribution to the above program was eight songs by standard composers and Reger, Ernst Cahnbley and Hans Pfützer.

Hans Huber's sixth symphony, Martucci's B flat minor piano concerto, and Klose's "Festzug" for orchestra were given by pianist Amelie Klose, conductor Heinrich Laber of Nürnberg, and the Winderstein orchestra. Huber was born in Switzerland in 1852, but he ought never grow old writing cheerful, people's music as represented in this symphony. The work plays for thirty-four minutes in every evidence of routinized and resourceful composing for the full modern orchestra. At first hearing one is not quite sure of any positive direction or intent for the first movement, and so light-hearted music may never be very positive in fact, but one gains more and more confidence as the symphony develops, and many very original bits of instrumentation are found along the way. Meantime the composer has put in hardly a somber note, not even by mistake, and the whole impression created is that of a series of bright folk scenes with much singing and dancing. The Martucci concerto is of heavier spirit, not entirely uninfluenced by the Chopin concerto, and composed in finest classic manner if only in considerable length, which spoils an idea of conciseness for the first movement. The slow movement is warmly, richly melodic in sombre character alternated with finest piano tracery always mildly, dreamily, sincerely. The last movement is jiglike in part, and again shows the distant Chopin relation noted in the first movement. Fräulein Klose played in clearest mechanism and musical attributes, permitting the concerto to seem a beautiful work. Laber conducted promptly in right balancing of the various orchestral corps, and with an ability for character painting that was especially well in place in the symphony. The Klose overture could not be heard for this report, but that composer's skilled hand had been formerly well shown here in a string quartet of operatic content but consummate classicism in the composing manner.

EUGENE E. SIMPSON.

#### Saturday Club's Activities.

Before the Saturday Club of Sacramento, Cal., November 7, at the Clunie Theater, Harold Bauer, pianist, gave the following numbers:

Suite, G minor.....	Bach
Davidbündlerltanz.....	Schumann
Minuet.....	Beethoven
Tarantelle.....	Chopin
Pavane.....	Ravel
Fandango.....	Granados
Danse lente.....	Frank
Polonaise, F sharp minor.....	Chopin
Ländler.....	Schubert
Hungarian Dances.....	Brahms

November 15 the following program was given before the same club at the Tuesday Clubhouse:

Romance.....	Svendsen
Schwedische Melodie.....	Wilhelmj
Canzonetta.....	Ambrosio
Jewel Song (Faust).....	Gounod
Preamble (sixth violin sonata).....	Bach
Impromptu, op. 31, G flat major.....	Chopin
Impromptu, op. 36, F sharp major.....	Chopin
Ich trage meine Minne.....	Mary Kendall
Neue Liebe.....	Strauss
Der Frühling ist da.....	Robinson
Valse, op. 70, No. 1.....	Chopin
Valse Brillante, op. 34, No. 1.....	Chopin
	Hazel Pritchard

Ernestine Schumann-Heink is to give a song recital before the Saturday Club, at the Clunie Theater, Friday evening, November 28.

Words are but poor interpreters in the realms of emotion. When all words end, music begins; when they suggest, it realizes; and hence the secret of its strange, ineffable power. It reveals us to ourselves; it represents those modulations and temperamental changes which escape all verbal analysis; it utters what must else remain unuttered and unutterable; it feeds that deep, ineradicable instinct within us of which all art is only the reverberated echo, that craving to express, through the medium of the senses, the spiritual and external realities which underlie them.—Hugh R. Haweis: "Music and Morals."

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## MR. OSGOOD SAYS PARIS HAS PLENTY OF MUSIC.

**Claim Substantiated by Figures—Rumored That Gailhard May Reopen Théâtre de Champs-Élysées in the Spring—Pianola Used with Lamoureux Orchestra—"Les Matinées Musicales" Begin—New Operetta by Ganne—Ambitious Opera Plans at Nice—Many Private Musicales in Paris American Colony.**

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beaupré, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, November 18, 1913.

How often does one hear that old chestnut "Paris is an unmusical city. There are no concerts there. Look at Berlin!" Which is all tommyrot. For the week beginning November 23 there are nineteen concerts announced; this week there are twelve. A great many of these belong to the various regular concert series—the Lamoureux or the Colonne concerts, for instance—and are of news interest only when some specially interesting novelty is produced. I say of news interest, you notice, but to the musician and music student they always have something

well. As an aside, how pleasant it would be if all concert givers would prepare a program as artistically printed and as carefully annotated as the one which the Aeolian Company issued for this concert.

M. M. M.

"Les Matinées musicales," a series of twelve short afternoon concerts of chamber music given by the Association des Concerts Chaigneau, began last week, Thursday, at the little hall of the Hotel du Foyer. The program was made up of the Schumann piano quintet, played by the well known Chaigneau Trio, Thérèse Chaigneau-Rummel, piano; Mme. Joachim-Chaigneau, violin; Mme. Piazzola-Chaigneau, cello, assisted by Jean Alix, violin, and Maurice Vieu, viola, and Couperin's "Concert Royal" (No. 2), played by the trio. Between these numbers Reinhold von Warlich sang seven of the lieder from Schubert's "Winterreise." It was my first opportunity to hear Mr. von Warlich, and I can only confirm what I have often read about him, viz.: the special excellence of his interpretative work and the discretion and good taste of his singing. It was his first appearance this season and he was very heartily applauded. The instrumental part of the program was about upper middle class. The Schumann was lifeless and the Couperin uninteresting. I liked Mme. Chaigneau-Rummel's piano playing very much. She accompanied Mr. von Warlich excellently and it was not her fault that the other numbers were extremely mediocre. This week's concert will have Arthur Alexander as soloist and among the artists to appear later in the series are D'Indy, Fauré, Ravel, Walter Morse Rummel and Ossip Gabrilowitsch with Mrs. Gabrilowitsch.

M. M. M.

Mrs. Lawrence Townsend, of Washington, who will soon leave for home, gave the last of a series of teas last Fri-

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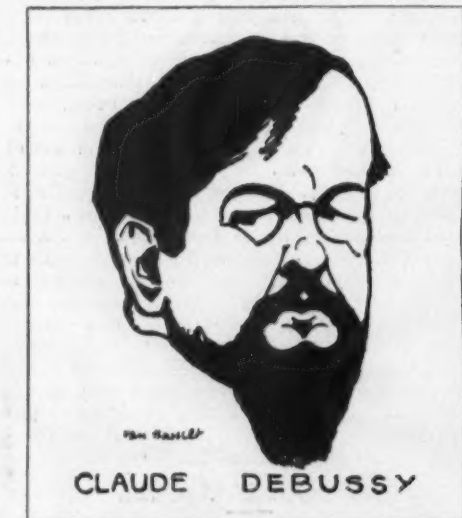
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CLAUDE DEBUSSY

(From La Critique Musicale.)

of interest to offer. And all these concerts, though the Paris musical has scarcely begun. No, there is plenty of music in Paris—just as much and more than in the German cities—and the earnest seeker will have no trouble in finding all he wants. I am preparing a special article on life in Paris in relation to the music student which will soon appear.

M. M. M.

The past week brought with it nothing especially interesting in the operatic world here. It looks after all as if M. Messager might get over his mad and be prevailed upon to remain at his post as musical director of the Opéra until the end of his term, which expires with the year 1914. Rumor still has it that M. Gailhard, one time director of the Opéra, will reopen the Théâtre de Champs-Élysées in the early spring, but as sole manager and not as co-director with M. Astruc who, it appears, is likely to be entirely shunted out of the institution which he created.

M. M. M.

The concert which the Aeolian Company instituted at the Théâtre des Champs-Élysées on November 5, introducing the Pianola to Paris for the first time with orchestra (the Lamoureux Orchestra, Chevillard conducting) was a brilliant success. There was a very fashionable audience which completely filled the theater. The possibilities of this instrument—which, in its present state can hardly be referred to as "mechanical"—were finely illustrated in the two principal numbers of the evening, the Grieg concerto and Liszt's Hungarian fantasy, with orchestral accompaniment. All recognition, too, for R. de Aceves, who, operating the Pianola, displayed a complete knowledge of its possibilities and excellent musical taste as

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day afternoon. The Greek violinist, Marie Laghoes, played, and Arthur Alexander, as well as two of his pupils, Katherine Bogel and Helen Lowe, sang. Mrs. Townsend is as much of a social leader in Paris as in Washington and it was a very brilliant affair. Among those present were Marquise Villa-Urrutia, wife of the Spanish Ambassador, Countess Benoit d'Azy, Countess de Bertier, the former the wife of the French naval attaché and the latter of the French military attaché at Washington, Countess de Kergarion, Baroness Lambert de Rothschild, Nancy Cunard, Lieutenants Stirling, Leahy, Foster and Maddox, of the United States Navy, comrades of Mrs. Townsend's son, Lieutenant Lawrence Townsend, Tynet Pacha, and a number of other American and French people prominent in social and musical circles here.

Louis Ganne, the veteran composer of popular music of the very best sort—it is only necessary to recall his famous mazurka "La Czarine" and the march "Lorraine," which are known wherever a band plays—has just completed a new operetta, "Cocorico," which will soon be produced at the Apollo Theater. It will be published by Max Eschig.

The opera season at Nice promises to be more brilliant than ever before this year. The director is the tenor Thomas Salignac, at one time with the Metropolitan Opera Company, who has very ambitious plans. At the head of the repertoire stand three new works, novelties of Paris last season: Faure's "Penelope," Erlanger's "Aphrodite" and Charpentier's "Julien." Other operas to be produced will be "Les Girondins," by LeBorne; "L'Enfant prodigue," Debussy; "Le Voile du Bonheur," Charles Pons; "Il était une Bergère," M. Lattès; "Freischütz" and—a very ambitious project—the whole of Wagner's "Ring." Three novelties will make their first appearance on any stage: "L'Auréole," lyric opera in four acts, words and music by Trémisot; "La Maffia," lyric drama in two acts, by André de Lorde, music by Seynes, and "Le Marchand de Masques," a book by Merlet and Salignac, music by Albert Wolff, in which Salignac will appear all at once as author, producer and principal tenor. Besides the permanent company, M. Salignac has a long list of artists who will appear as guests, headed by no less a person than Emma Calvé, who will return to the stage to create a role in one of the novelties, "La Maffia." Others of prominence are Mme. Carré of the Opéra-Comique, our old friend Marguerite Sylva, "Mlle. Peterson, de la Scala de Milan," whom, however, I suspect to be none other than Jean de Reszke's prize pupil, May Esther Peterson, who is now making such a great success in "Lakmé" at the Gaité-Lyrique, that capital tenor Amadeo Bassi and dear old Ernst van Dyck, though goodness knows what excuse he still has to tread the boards. The principal conductor will be Philippe Flon and the stage manager Pierre Chéreau.

Among those enrolled at the busy studio of Regina de Sales this season are Gertrude Ayers, of Philadelphia, mezzo; Florence Edwards, of Boston, soprano, her second season with Mme. de Sales; Gwen Mathers, of London, dramatic soprano; Sylvia Fornia, a French soprano of much promise, and Dudley Stewart Marcus, an excellent baritone who has already sung at The Hague and in English opera in London. Mr. and Mrs. H. Cavena, of Ventura, Cal., who were here last season, will return to Mme. de Sales in the spring.

Private musicales are especially thick in the American colony this week. Saturday afternoon pupils of L. d'Aubigné will sing at the studio in Sèvres and then there will be a supper and dance, all in honor of M. d'Aubigné's birthday. In the evening Arthur Hartmann will give a musicale at his home. Mr. Hartmann will play and Mme. Povla Frisch will sing. Sunday afternoon Mr. and Mrs. E. Bertran and Mr. and Mrs. Arthur Alexander will be at home at their respective studios and there will be informal musicales. The same afternoon Thuel Burnham will continue his piano recitals. Last Sunday Mr. Burnham played two concertos which he has made especially his own, those twin cousins, the Grieg and the MacDowell. Owing to the demand for his services in America, he will be compelled to leave Paris at the beginning of December instead of at Christmas time, as at first planned.

Lillian Grenville, the American soprano, will appear several times at the Opéra-Comique during December as guest, singing the role of Tosca.

A plan is on foot looking toward the establishment of "Le Petit Theatre Anglais," said to be supported by some

of the leading English actors and professors of the Sorbonne, Paris, for the purpose of occasionally presenting some of the standard English stage works, both classic and modern, in their original language in Paris. There is now a society in London which arranges to bring over some French company for the production of a French play in French in London on a Sunday night once a month (my, my, my, but we are getting liberal!), and it is proposed to work on similar lines here at first.

My ever welcome friend, Byron Hagel, drifted into the office again yesterday and ensconced himself in the arm-chair, producing a copy of the Paris Daily Mail from his pocket. "Whenever I have the blues," he said, "I buy a copy of this paper. It's generally much better than Punch, especially the musical gentleman. Listen to this in today's number, 'The other item of interest was Brahms' E minor



UMBERTO GIORDANO.  
Sketched from life in Paris. (Le Monde Artiste.)

symphony.' Quite a trifling 'item,' that symphony, eh? And this beautiful headline, 'Should burglars be shot?' I'm thinking of doing a companion article for them, 'Should husbands be half-shot?'

#### Wolle's Lutheran Program.

J. Fred Wolle, the organist and director of the famous Bach festivals at Bethlehem, Pa., has prepared a program of Lutheran chorales, to be used in Lutheran churches on the anniversary of Luther's birth. These are used as the basis of the following chorale compositions by Bach, the musical father of the Lutheran Church. It was said by a Jesuit, that these chorale hymns, which Luther introduced, slew more souls than all his books and sermons. This is the program:

Vom Himmel hoch, da komm' ich her. From highest heaven, to earth I come. (A children's Christmas hymn written by Luther.)  
O Mensch, bewein' dein' Sünde gross. O Man, thy heavy sin lament.  
Wachet auf, ruft uns die Stimme. Sleepers wake, for night is flying.  
Vocal solo, Arm, Arm Ye Brave, from Judas Maccabaeus.... Handel  
Alle Menschen müssen sterben. All mankind alike must perish.  
Valet will ich dir geben. Farewell, false world, forever.  
Herzlich dich mich verlangen. My heart is deeply yearning.  
In dir ist Freude. In Thee is gladness.  
Vocal solo, Lord God of Abraham, from the Elijah.... Mendelssohn  
Overture, The Huguenots (introducing Ein feste Burg)... Meyerbeer  
Chorale prelude, Ein feste Burg..... Bach  
Hymn, Ein feste Burg. The battle-hymn of the Reformation... Luther  
To be sung by the congregation.

Music has a rhetoric of its own, often more eloquent than verbal utterance; but, allied to impassioned words, its combined power to control, to stir the feelings and emotions, is well nigh irresistible. Its martial strains fire the enthusiasm of the patriot to deeds of heroism in the cause of liberty; its plaintive and tender cadences vibrate with the thrill of affection, and the sympathetic bonds of domestic life; while its solemn peals awaken the heart to ecstasy and devotional rapture.—Frederick Saunders: "Stray Leaves of Literature." ("Ballad and Song Literature.")

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### JOSEF HOFMANN'S PLAYING LACKS EMOTIONAL WARMTH.

Pianist Presents Prolonged Program at Carnegie Hall—  
Refined Art Displayed in Lyrical Movements.

There is a certain aloofness in the manner of Josef Hofmann which seems to put a tinge of coldness even in his most impassioned passages. His tone is beautiful and he thoroughly understands the Steinway piano, on which he has played throughout his entire career. But there is a lack of that emotional warmth which is at the disposal of those who have had the long and bitter struggle that the fates have mercifully withheld from this brilliant youth and successful man. His refined art could not have been more delightful in the lyrical movements on his program played in Carnegie Hall, New York, on Tuesday afternoon, November 25, and in the louder passages his ample technic permitted him to play the most complex difficulties with ease and admirable clearness.

In the Beethoven sonata, however, he fell into the customary pianist vice of adding extra notes to the old harmonies. He was guilty of anachronisms; for many of the additional accompaniments were of a much later date than the style in which the sonata was written. He seemed bent on transforming some of the Delphic oracles of Beethoven into tales of Hofmann. It would, of course, be sacrilege to throw this terrible op. 106 out of the book of Beethoven sonatas; but, really, it is about as interesting reading as the book of Numbers in the Old Testament. It prolonged the recital to unwarrantable length, so the exodus of the children of Gotham after the long drawn out "Kreisleriana" of Schumann left the Abbé Liszt to preach to a sadly depleted audience. The more's the pity; as the recital could have been made doubly enjoyable if it had been but half as long.

Here is the complete program:

Rondo, G major.....	Beethoven
Bagatelle, C major.....	Beethoven
Bagatelle, E flat major.....	Beethoven
Sonata, op. 106.....	Beethoven
Aufschwung.....	Schumann
Warum.....	Schumann
Ende vom Liede.....	Schumann
Des Abends.....	Schumann
Kreisleriana.....	Schumann
Prelude, C major.....	Liszt
Legende, A major.....	Liszt
Legende, E major.....	Liszt
En Reve.....	Liszt
Polonaise.....	Liszt

#### Goodson's Recital Program.

At her Aeolian Hall, New York, recital, this afternoon, Wednesday, December 3, Katharine Goodson, the eminent pianist, will present this program:

Scenes of Childhood, op. 15.....	Schumann
Sonata, F minor, op. 5.....	Brahms
Berceuse.....	Chopin
Fantasia, F minor, op. 49.....	Chopin
Two etudes.....	Chopin
Valse, A flat, op. 43.....	Chopin
Romance, F sharp major.....	Schumann
Aeolus.....	Gernsheim
Valse des Fleurs (Came Noisette).....	Tchailowsky-Grainger

#### An Unfortunate Combination.

During the revival meetings in a Western city placards giving notices of the various meetings, subjects, etc., were posted in conspicuous places. One day the following was displayed:

Subject—"Hell: Its Location and Its Absolute Certainty."

Thomas Jones, baritone, will sing "Tell Mother I'll Be There."—Ladies' Home Journal.

Music stands in a much closer connection with pure sensation than any of the other arts.—H. L. F. Helmholtz: "On the Sensation of Tone as a Psychological Basis for the Theory of Music."

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"There is gold of the purest in Mlle. Verlet's voice."—Daily Express.

"Mlle. Verlet has been christened 'The French Tetrastini.'"—Daily Mirror.

"Her appearance may be considered in every way a triumph."—The Tatler.

## QUEEN'S HALL IS TWENTY YEARS OLD.

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304 Sackville Street, Piccadilly W.,  
London, England, November 13, 1913.

A very special interest attaches to Robert Newman's annual concert, which will take place at Queen's Hall, November 25, since it falls upon the twentieth anniversary of a day which was destined to become of the greatest importance to musical London. On that date, exactly twenty years ago, the Queen's Hall first opened its doors to the public with a private view, followed by a concert and ball. Much musical history has been made since that time, and Mr. Newman has figured in many salient events. Shortly before the opening of Queen's Hall, Mr. Newman had started his career as a baritone singer and sang the title role in Parry's oratorio "Job" on its first performance in London at St. James' Hall, under the conductorship of the composer. It would be interesting to know whether there was any connection between this fact and his appointment as manager of the newly built Queen's Hall, a position in which he had to exercise the patience of the man of Uz in addition to many other virtues!

Before the new Queen's Hall was erected and prepared for the reception of the public, the proprietors had a number of obstacles to overcome. The first public concert, December 2, 1893, involved a vast amount of organization. The seats were not delivered until the eleventh hour, when they were then found to be many short of the number ordered, and Mr. Newman and his assistants had to make a fresh plan of the hall in desperate haste.

Royalty may be counted as among the earliest patrons of Queen's Hall; for two days after the private view the

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Royal Amateur Orchestral Society held a smoking concert at which the Prince of Wales (afterward Edward VII), the Duke of Edinburgh and the Duke of Connaught were present. A royal box of considerable "pomp and circumstance," originally occupied a conspicuous place in the middle of the grand circle, but on a hint from the Duke of Edinburgh that his brother would "never sit in that," Mr. Newman had it demolished before the following evening. In the spring of the following year (in 1894) things were working smoothly and the Sunday afternoon concerts, which had begun modestly as organ recitals, were initiated on April 8, 1894. And in November of the same year the National Sunday League started its Sunday concerts. In 1895, eight orchestral concerts on Sunday evenings, beginning in April, were given under the conductorship of



DAISY KENNEDY.

the late Signor Randegger. Encouraged by the success of this experiment, Mr. Newman inaugurated a regular series of Sunday afternoon concerts in the following autumn. The concerts continued to run a flourishing course, though not without strenuous opposition on the part of the Sabbatharians. Eventually in December 1898, the enterprise passed into the hands of the Sunday Concert Society.

The Promenade Concerts are another instance of Mr. Newman's enterprise and far sightedness. They may be said to represent the most valuable of his many services to music and the English musical life. The Promenade Concerts were originated in 1895. A trial concert was given March 23 of that year and its success led to the inauguration of a series of concerts beginning August 10, comprising forty-nine programs given under Mr. now Sir Henry J. Wood. The "Promenades" have just completed their nineteenth season, which has proved a record one as regards capacity houses and the quality of the work done. The management and conductorship have remained unchanged throughout the nineteen years and the popularity of the undertaking grows with each succeeding year.

Among other events pertaining to symphony concerts for which the English musical public have to thank Mr. Newman, may be mentioned the engagement of M. Lamoureux and his famous orchestra in April, 1896; the return visits of M. Lamoureux in 1897 and 1898; the first London Musical Festival, in May 1899; the second Festival, in April, 1900, when the Queen's Hall Orchestra, combined with the Lamoureux, conducted alternately by M. Chevillard and Sir Henry (then Mr.) Wood. Then the third Festival in 1901 with a galaxy of renowned conductors, including Colonne, Ysaye, Saint-Saëns, Weingartner and Wood; and the fourth Festival in 1902, memorable for the visit of Nikisch. In 1902 Mr. Newman took over the management of the newly formed Queen's Hall Orchestra, with Sir Henry J. Wood as conductor and the management of the Queen's Hall passed into other hands. Those few cursory remarks may give some faint idea of the invaluable work carried on under Mr. Newman's management in the interest of music and the education and enjoyment of music patrons. Only recently reference was made in these columns to the series of annual symphony concerts given by the Queen's Hall Orchestra, and especially

to the programs and soloists engaged for this year's series. It is only fitting that tribute should be paid to one who has done so much to stimulate interest and patronage for the best in music and musicians. At the concert of November 25, the Queen's Hall Orchestra, conducted by Sir Henry J. Wood will be heard in Tchaikowsky's "Pathetic Symphony"; overture to "Die Meistersinger"; the Rachmaninoff prelude arranged by Sir Henry J. Wood for orchestra; two short works by Percy Grainger; and the "Tannhauser" overture: Adela Verne, pianist, will be heard in Beethoven's "Emperor" concerto.

The "Tristan and Isolde" performance at Covent Garden, November 8, brought forward Marta Wittkowska as Isolde; John Coates as Tristan; Juliette Autran as Brangaene; and Charles Mott as Kurwenal. It was the first performance in English by the Raymond Rôze Opera Company and it had been looked forward to with much anticipation. There does not seem to be any particular reason why M. Rôze should give "Tristan and Isolde" in English. Every one knows the "story" and every one knows the music; and the latter is much more understandable in its innate relationship to the story when it accompanies the words in which the composer conceived both story and music, and adjusted the one to the other. He thought his thoughts about the legend in the German language and fitted the psychology of his native tongue to a nicety of balance with his musical ideas and manner of utterances. When, therefore, the work is sung in any other language it is a disturbance of vital functions and a destruction of all aesthetic values. If Mr. Rôze will only read these few lines he may be brought to see the error and errors of his operatic way. He might be brought to realize that his own opera "Joan of Arc" has suffered likewise. His musical phrases are all overlaid with English words, because they are all strangers to the music which originally accompanied French words, and every



ISOLDE MENGES.

one knows, who knows anything about the French language that that may be said in a polished phrase of a few French words, which may necessitate perhaps a whole chapter of English words to explain away. And it seems to be the whole chapter effects that Mr. Rôze is seeking in his very prosy English text for poor Joan. In any case the words that evolve with the music in the original conception and are not tacked on afterward are the only legitimate words to be sung in every and all operatic works.

An interesting personality is Marta Wittkowska, the Polish dramatic soprano now singing at Covent Garden. She has been heard in the title role of Raymond Rôze's "Joan of Arc," as Isolde in "Tristan and Isolde;" and she will be heard later as Ortrud. Miss Wittkowska is no stranger to American audiences. She has sung at the Metropolitan Opera House Salome and Brünnhilde, and other difficult roles; and she was one of the leading singers with the Chicago Opera Company. Miss Wittkowska's voice has lately changed from contralto to mezzo-soprano, and she has been very successful in roles written for the higher voice. Among her recent successes may be mentioned those at the Wagnerian Festival held at the Regenten Theatre, Munich, last summer. Originally Miss Wittkowska was intended for the dramatic stage and both in Russia and in America she has played leading



dramatic parts. It is interesting to know that she went to the United States when she was six years old; that she attended Syracuse University, and that she is a naturalized American citizen.

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Marguerite Melville-Liszewska, the American pianist who has resided in Vienna for the last few years, will appear as soloist with the Queen's Hall Orchestra, Sir Henry J. Wood conductor, at Queen's Hall, February 22, when she will play the Chopin F minor concerto. Early in March she will give a recital at Bechstein Hall.

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The second concert in this season's series by the London Symphony Orchestra was given at Queen's Hall, November 10, Fritz Steinbach conducting. The program was constructed of Wagner, Beethoven, and Strauss. The opening number was Wagner's "Faust" overture which was presented with taste and brilliancy. The Beethoven violin concerto followed (which has been commented upon in the notes on Miss Menges, who was the soloist). Following came the Beethoven eighth symphony. Hardly warmth enough infused the reading, the whole interpretation partaking too much of the academic. The first movement was somewhat too boisterous, too much the peasant Beethoven. The whole movement lacked a certain elegance that may be found lurking here and there in Beethoven's symphonies if a conductor wishes to recognize the presence. It was too much inclined toward the heavy and lacked crispness. This lightness of touch is, too, so essential in the scherzando that its absence must be only too sadly missing. A little more imagination and poetic insistence would have greatly improved the scherzando movement. The "Rondo" was the most effective and true to innate character, of the four movements. It went off very brilliantly and brought to a good close the wonderful "Eighth." The Strauss work was "Tod und Verklärung." The note of exultation was never predominant and not sufficiently emphasized in the "Transfiguration" episode. The reading accorded the work by Professor Steinbach lacked the warmth and emotion necessary for its artistic delineation. However well schooled a conductor must be, he must possess, somewhat, the virtuoso traits, and the elan of spirit, which are quite synonymous, if he is to impart charm to his reading of the great orchestral masterpieces.

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Two interesting young women violinists were heard in remarkably finished work this last week—one as soloist with the London Symphony Orchestra, under Fritz Steinbach; the other in recital at Aeolian Hall. As soloist with the above mentioned orchestra, Isolde Menges reaffirmed the excellent impression she made on her first London appearances not so many months ago. She has had an excellent schooling and she is a very careful player. She also has an excellent violin and she produces a remarkably fine tone though it is somewhat light in texture and quality. The conductor was compelled throughout the Beethoven concerto to keep the orchestra in check, and the suppressed, in quality or quantity, is hardly suitable to the Beethoven violin concerto. It seemed to the writer a great mistake to allow Miss Menges to attack so diffi-

cult a work as the Beethoven concerto, a work in which no proficiency in technic will recompense for immaturity of thought and feeling. Though there are few young violinists that give the promise Isolde Menges does, she is not yet ready to interpret the Beethoven violin concerto as a public soloist. And there is no need that she should, as there are sufficient other attractive and worth while compositions from which to form her repertoire for a few more seasons or so. There was no lack of good taste in her phrasing of the work, but there was an entire deficiency of warmth and emotion in the conception, particularly conspicuous in the lovely larghetto. Miss Menges was, however, warmly received, and made a general good impression. The bad weather, no doubt, accounted for many slips and slidings for which she should not be criticised. The violin can be one of the most treacherous of instruments and climatic conditions affect it as no other instrument is affected.

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For her recital at Aeolian Hall, Daisy Kennedy, the young Australian violinist who was first heard here at the concert given by the Sevcik pupils at Queen's Hall last season, constructed a program well designed to test her technical and interpretative abilities. Her opening number was sonata in G minor by Tartini. Not the familiar example known as the "Devil's Trill" but, as the program notes stated, the one "more delightful in its simplicity and dignity and very characteristic of the old school." And the young artist was delightful in her presentment of the work. She produces a lovely tone, though she might have a better instrument. She has a wonderfully strong bow arm, and uses the "long bow" with ease and grace in cantabile passages. She possesses a vigorous style, an entire freedom from the namby-pamby which passes for the feminine quality all too often, but which is nothing more nor less than weakness, physical and mental, and which has no place in art or art's legitimate devotees. In the Joseph Joachim set of variations, a tremendously difficult work, the strength and air of conviction that characterize all Miss Kennedy's work was brought to bear on an interpretation it would be difficult to equal among the virtuosos of the day. Following the variations came the unaccompanied Bach sonata in B minor. Here was displayed a masterful technic and a conception that proved the caliber of the violinist's musical equipment. The interesting allemande, the difficult double (presto) and the charm of the bourée, were presented with a fine sense of artistic conviction. Some miscellaneous numbers including a first performance of a pleasing sonnet by Cyril Scott, an air on the G string and "Dragon Flies" by Nándor Zsolt, and some others, completed Miss Kennedy's program. That she has the intellectual stamina as well as the necessary musical feeling and required technic, she proved throughout the afternoon's work. Her career will be watched with interest by all those interested in the several debuts made lately by various young violinists.

EVELYN KAESMANN.

#### Recital by Richard Lowe's Pupils.

The apartment of Richard Lowe, the celebrated Berlin vocal teacher, was thronged on Sunday afternoon, November 9, by a distinguished musical audience, which listened with great interest to the following program, sung by Lowe's pupils:

Ave Maria .....	Cilea
Marga Silvester, Myrtle Ashby and Violet Crosbie.	
Aria from The Magic Flute .....	Mozart
Marga Silvester.	
Aria from Madame Butterfly .....	Puccini
Prayer from Tosca .....	Puccini
Myrtle Ashby.	
Two Fishing Songs .....	Jaernefeldt
Arno Hjordh.	
Aria from Aida .....	Verdi
Countess Ilona Norman.	
Aria from The Barber of Seville .....	Rossini
Marga Silvester.	
Romance from Cavalleria Rusticana .....	Mascagni
Erna Laux.	
Duet from Madame Butterfly .....	Puccini
Elenor Painter and Heinz Arensen.	

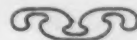
The young singers, who are all studying professionally, most of them for opera, made a very fine showing, doing both themselves and their distinguished teacher much credit. Very noticeable was the great progress that Miss Ashby, the interesting and youthful American singer, has made since last year. Of special interest was the singing of Mmes. Painter and Arensen, both of the Charlottenburg Opera. They possess the finest voices of that institution.

Music is God's best gift to man, the only art of heaven given to earth, the only art of earth that we take to heaven. But music, like all our gifts, is given us in the germ. It is for us to unfold and develop it by instruction and cultivation.—Charles W. Landon: "The Study of Music in Public Schools." (Circulars of Information of the Bureau of Education. No. 1, 1886. Washington, D. C.)

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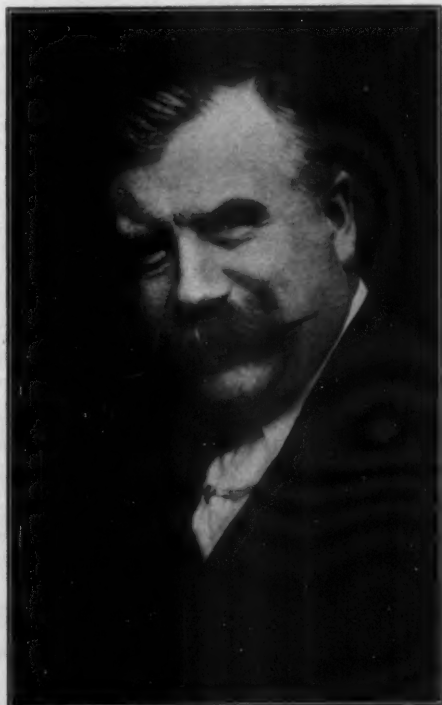


Photo by Histed, London, England.  
ROBERT NEWMAN,  
Manager Queen's Hall Orchestra.

## FRANCES ALDA HEARD IN NEW YORK RECITAL.

Metropolitan Opera Soprano Sings Attractive Numbers at Carnegie Hall—Frank la Forge's Accompaniments and Compositions Win Approval of Fine Audience.

One of the important events of the past week in New York was the appearance of Frances Alda in recital at Carnegie Hall, November 25. The Metropolitan Opera prima donna was greeted by a large and enthusiastic audi-



Photo copyright by Mishkin Studio, New York.  
FRANCES ALDA.

ence and was presented with an abundant floral tribute, proof of the popularity of this gifted artist. She was assisted by Gutia Casini, the Russian cellist, and by Frank la Forge, whose pianistic achievements need no enlargement here.

Mme. Alda had just returned from an extensive trans-continental concert tour, but showed not the slightest evidence of fatigue. Her voice was fresh and clear and resonant as ever and the audience was quickly aroused to a pitch of enthusiasm. One of the most effective numbers in Mme. Alda's first group was the "Pastoral" by Carey, the "Nymphs and Shepherds" by Purcell, in this group was also charmingly sung. The "Lungi dal caro bene" by Secchi was taken as a spirited tempo and exhibited the singer's vitality and perfect breath control.

Of the three novelties offered in the modern German group, Melartin's "O Vater" was perhaps the most successful from the viewpoint of musical inspiration. And in the final group Georges Hüe's "A des Oiseaux" was particularly liked.

Frank la Forge's charming "Longing," heard on this occasion for the first time in New York, is a delightful composition and particularly well adapted to the Alda style and voice, and had to be repeated. Mr. la Forge certainly is a musician of very unusual ability and marked attainments, proving himself superior not only as a pianist and accompanist, but as a composer as well. He is an American of whom America must be proud.

Mme. Alda was perhaps at her best in the Cesar Franck number. This remarkable song ("Panis Angelicus") full of the fervor of which Cesar Franck's music is always so replete, lent itself remarkably well to the diva's depth of natural feeling and ability to portray strong emotion.

Of the four numbers played by the talented young cellist, Gutia Casini, La Forge's "Retreat" won for itself an immediate success and had to be repeated.

The unusual standard of excellency heretofore shown by Frank la Forge in his accompaniments was manifest in every detail on the Alda program, which follows in full:

Rococo Variations .....	Tschaikowsky
Lungi dal caro bene .....	Gutia Casini.
Nymphs and Shepherds .....	Secchi
When the Roses Bloom .....	Purcell
Pastoral .....	Reichardt
Panis Angelicus .....	Cesar Franck
.....	Mme. Alda.
.....	With cello obbligato by G. Casini.
Nocturne .....	Chopin
Retreat .....	La Forge
Scherzo .....	Klengel
.....	Gutia Casini.
Doch Mein Vogel (first time) .....	Sibelius
Tausend Sterne (first time) .....	Leo Blech
Lauf der Welt .....	Grieg
O Vater (first time) .....	Melartin
Waldseligkeit .....	Ansorge

Meinem Kinde .....	Strauss
Wie mirs weh tut .....	Rachmaninoff
.....	Mme. Alda.
Green .....	Debussy
Lied .....	Cesar Franck
A des Oiseaux .....	Georges Hüe
Longing (first time) .....	La Forge
Storielle del Bosco Viennese .....	Strauss-La Forge
.....	Mme. Alda.

### Eleanor Everest Freer's Compositions.

Among the compositions that have most frequently been recorded in the columns of "The Progress of American Music" page of the MUSICAL COURIER, are works of the widely known Chicago composer, Eleanor Everest Freer.

Some 140 English and American lyrics, songs and part songs, together with many piano pieces, are the product of this untiring worker's genius. These include representative English and American classic poets, sympathetic and stirring accompaniments for Elizabeth Browning's fifty-four "Sonnets from the Portuguese." Mrs. Freer does not alter the poem, but always leaves each line as the poet wrote it.

It is to English and American verse that Mrs. Freer confines her works, for this thorough American has for ten years been an ardent advocate of vocal music in the vernacular as a necessary step toward the progress of musical art in America and England, because of the neglect of the English language in the concert and operatic field. "An injustice," says Mrs. Freer, "to the composer, the poet and the public."

An artistic inheritance fell to this versatile composer, for Cornelius Everest, who gained distinction as a theorist

work, making it instinct with refreshing color and vitality, are but the reflection of a sensitive nature that has fully lived."

### Gabriel Lapierre, Pianist and Coach.

Gabriel Lapierre, on tour as accompanist with Mme. Melba and Jan Kubelik, is not only a pianist of talent but one of the leading professors of singing in Paris. His musical career is unique. He was only six years old when he took up the study of the piano. At the age of fifteen



GABRIEL LAPIERRE.

he was appointed organist and choirmaster of one of the largest churches of Marseilles, the church in which his father was tenor soloist. Feeling a strong call for singing, he became associated with Boulouresque, one of the famous basses of the Paris Opera House, who had founded a school of singing in Marseilles. Soon after, M. Lapierre was engaged by the director of the Opera of Marseilles as chef d'orchestre and coach. He stayed there for two years and then left for Paris and established himself as a teacher of singing. Among those who have coached with him are Sibyl Sanderson, Mary Garden, Marguerite Barantie, Alvarez, Rousseliere, Verdier, Riddez and Cerdan, all of whom sought his counsel in the preparation of their operatic work. Among others have been Yvonne de Treville, Lloyd d'Aubigne, Harry Weldon, Albert Quessel and Edmund Burke. The French Government has decorated Lapierre and made him an Officer of the Academy.

It was in the midst of his success as a teacher that Mme. Melba asked him to assist in the preparation of her repertoire for her English and American tours, and she finally persuaded him to join her as accompanist.

The pianist will return to Paris in March to resume his work in his magnificent studio, which is considered one of the most beautiful in the French capital. It is located in the Chateau of Pierrefonds between the Trocadero and Bois de Boulogne.

### Brooklyn Quartet Club Concert.

Under the direction of Carl Fiqué, the Brooklyn Quartet Club, assisted by Katherine Noaque Fiqué, the well known soprano, and Alfred Osterland, Jr., gave a concert with orchestral accompaniment in Prospect Hall, Brooklyn, Thanksgiving evening, November 27.

The program consisted of orchestral numbers by Rossini, Weber and Verdi; men's choruses by Ferdinand Wrede, Wesseler and Kremser; ladies' chorus by Offenbach, and cantata for ladies' chorus, Carl Fiqué; mixed chorus, Schumann, and baritone solos by Trunk.

Of particular interest in the above was the cantata for ladies' chorus, with incidental soprano and baritone solos, composed by the musical director of the club, Carl Fiqué. To the narratively descriptive character of the text the musical setting proved an apt adaptation with its fittingly interpolated soprano and baritone solos. These were given by Mrs. Fiqué and Mr. Oberlander with excellent dramatic effect.

The solos by Mr. Oberlander disclosed a voice of good quality though not large. His interpretation of the Trunk songs were effective.

Emotion, not thought, is the sphere of music; and emotion quite as often precedes as follows thought.—Hugh R. Haweis: "Music and Morals."

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and was an earnest, accomplished musician and composer of ability was Mrs. Freer's father. From her mother came a voice of singular beauty.

At eighteen years of age she went to Paris, where she remained in study for three years. Marchesi was her vocal teacher and Benjamin Godard taught her diction. It was he who advised her to devote her life to composition.

Among other leading musicians of the day whom Mrs. Freer met in Paris was Liszt. Eames, Calvé, Melba and Nevada were fellow pupils at Mme. Marchesi's. For both Godard and Liszt Mrs. Freer sang to their own accompaniments, Liszt giving her praise and prophesying a fair future for her. High circles of France also bestowed praise upon the talented American girl.

Seven years of her married life has been spent in Germany, in touch with the keen, intellectual surroundings for which that land of culture is famed.

It is since her return to America that Mrs. Freer resumed her musical pursuits and that period of musical activity, devoted chiefly to compositions, began. She worked with the great contrapuntalist, the late Bernard Ziehm of Chicago, who thus refers to Mrs. Freer: "In many years of teaching, I never met so prolific a musical mind."

Also of this composer, another Chicago writer says: "The intensity, genuineness, sympathy, positiveness, and withal, a bright joyousness that breathe in Mrs. Freer's



## AMERICAN COMPOSITIONS PERFORMED AT PORTLAND.

New England's Conservatory Club's Good Work in Oregon's Metropolis—Piano Recital by Carreño—Ad Club Quartet Sings.

445 Sherlock Building,  
Portland, Ore., November 21, 1913.]

The following program, made up of American compositions, was heard by the New England Conservatory Club, November 12: "A Nubian Face on the Nile" (Charles Wakefield Cadman), Miss Love, pianist; "In Blossom Time" (Mary Turner Salter), Fay Huntington, contralto; "Song of the Sea" (Harriet Ware), Maud Gesner, pianist; selections from the "Madcap Duchess" (Victor Herbert), Mrs. D. B. Mackie, pianist; "I Hear a Thrush at Eve," "I Found Him on the Mesa," "I Don't Care" (Charles Wakefield Cadman), Mrs. E. B. Piper, soprano; "Like the Rosebud" (Frank la Forge), "The Thought of You" (Oley Speaks), Fay Huntington, contralto; "Minuet" (Mrs. H. H. A. Beach), Maud Gesner, pianist; "God Remembers When the World Forgets" (Carrie Jacobs Bond), Fay Huntington, contralto; "The Pipes of Pan" (Frederic K. Logan), Mrs. John H. Hall, pianist. Mrs. J. L. Schultz was accompanist.

On November 14 a meritorious concert was given in the Masonic Temple by Maureen Campbell, soprano; Mrs. R. W. Schmeer, contralto, and a trio composed of Susie Fennell Pipes, violin; Ferdinand Konrad, cello, and J. Hutchison, piano. The trio offered Godard's "Vivace" and works by Beethoven and Tchaikowsky. Mrs. Pipes, who always satisfies the artistic sensibilities of her auditors, played several violin solos. An American composition, "Nothing But Love," by Carrie Jacobs Bond, was among Miss Campbell's contributions. Mrs. Schmeer sang works by Ponchielli and Del Riego.

Under the auspices of the Portland Musical Association (Mrs. Warren E. Thomas, president), Teresa Carreño, the pianist, appeared in the Masonic Temple on November 18. The program follows:

Sonata (Appassionata) ..... Beethoven  
Nocturne, op. 48 ..... Beethoven  
Etude, A flat ..... Beethoven  
Waltz, C sharp minor ..... Beethoven  
Ballade, op. 23 ..... Chopin  
Etude Symphonique ..... Schumann  
Les Orientales ..... MacDowell  
(From a poem by Victor Hugo.)  
Barcarolle ..... Rubinstein  
Marche Militaire ..... Schubert-Tausig

Last Tuesday afternoon William Wallace Graham, a local violinist of recognized merit, gave an admirable program before the students of the Washington High School. Carmel Sullivan, a fine pianist and harpist, played the accompaniments. Mr. Graham was presented by the Coterie Musical Club, Mrs. E. E. Coover, president.

Lucien E. Becker, pianist and director of the Arion Singing Society, played one of his own works, a concert mazurka, at the society's first concert of the season, November 11. It is an excellent composition.

This week the Ad Club Quartet, an organization of which the city is very proud, sang at a meeting of the Oregon Bar Association. The quartet is composed of Norman A. Hoose, Dr. R. M. Emerson, Hartridge G. Whipp and M. L. Bowman. JOHN R. OATMAN.

### Karl Flesch's Recent Success in Munich.

The soloist of the first subscription concert of the Munich Concert Verein, under the leadership of Löwe, was Karl Flesch, the famous Hungarian violinist, who will shortly be heard in this country. This is what the Munich Neueste Nachrichten of October 29 says of his playing:

Karl Flesch played the Brahms violin concerto and I must confess that I have never heard it in such perfection as in the interpretation of this great violinist, who was, furthermore, supported in a most wonderful accompaniment by Löwe. That was the ideal of which the master must have dreamt, and even Joachim, for whom the work was originally written, cannot have played it better, either violinistically or musically.

The success which Flesch had, like the performance itself, was quite extraordinary. We shall be glad to hear this great artist on Wednesday again, when he gives a concert of his own.

Of this concert, in which Flesch was heard in a varied program, the same paper states again:

Karl Flesch gave a concert in the Bayrischer Hof with the assistance of Hermann Zilcher and taught us what violin playing is in its most eminent aspects. One revelled in the enthusiasm for the instrument itself, which was played with such complete mastery as

could not possibly be excelled; it was so finished that one was quite indifferent as to what was being played. Wholly lacking was that discrepancy between virtuoso and artist which exists where the artist lacks supreme technical mastery, or where the virtuoso is lacking in the highest artistic ideals. A remarkable feature of Flesch's playing was the circumstance, that music, which of itself was valueless, as for instance the Paganini concerto, was elevated because of the absolutely perfect rendition, to the sphere of the really artistic. Generally one is disgusted with this kind of music; one does not understand the heaping up of technical problems which are apparently insolvable. But now we understand, that they really have a purpose, because the executive artist overcame the difficulties with supreme ease. The adagio and allegro by Bach, the concerto by Nardini and the Bach chaconne remained, nevertheless, for those who were not merely interested from the violinistic standpoint, the climax of the evening. It was almost unbelievable, the way the chaconne was made to sound. In the third part of his program the artist was not so heavy in the choice of his pieces; a rather empty nocturne and a capriccio that was not much better by Noren and Wilhelmj.

The concert was very well attended and the applause was unusually enthusiastic. (Advertisement.)

### Werrenrath's Press Tributes.

It must be gratifying to a serious musician like Reinald Werrenrath to receive such testimonials as those given below, based upon his Aeolian Hall, New York, recital, October 23. Mr. Werrenrath's devotion to his art, together with his high musical ideals, have already placed him in an enviable position in the field of song interpretation.

The New York tributes follow:

It's all very well for Reinald Werrenrath to spring upon us songs by Arnold Schönberg, the revolutionist, as he did last night at his recital in Aeolian Hall. Mr. Werrenrath has won our confidence by his voice and by the art with which he uses it, and long since we ceased to be afraid of the new and the strange. So here's hats off to you, Mr. Werrenrath, for giving us the first hearing in America of Herr Schönberg's "Georg von Frundsberg," "Warning" and "Dank." We shall hear more of this German composer before long, and we are grateful to you for the introduction to him.—New York Evening World.

And if ever Mr. Werrenrath has sung better than he did last night the occasion escapes memory. His voice was sympathetic, phrasing artistic, diction admirable and interpretation most intelligent. He had to repeat several songs before the audience would let him proceed.—New York Herald.

This young American has not now to make himself known to lovers of really good singing. He has earned his spurs and belongs to the knighthood of his art. Those who go to his concerts carry with them delightful expectations and come away with lovely realizations. Not only does Mr. Werrenrath dignify and enhance the worth of every song he sings, but he is tireless in his search after new matter of interest and unflinching in his courage in presenting it.—New York Sun.

Mr. Werrenrath is a profoundly satisfactory artist. He has strong dramatic sense. His interpretations have meaning, fire and the power of climax. He breaks through the integument to the kernel of his songs. The voice is amiable and expressive. The musical intelligence is acute and energetic.—New York Telegraph.

Reinald Werrenrath deserves the gratitude of music lovers for several things which he did at Aeolian Hall last night; first of all, however, for his beautiful singing—beautiful in every respect. . . . Finally, his audience was beholden to him for singing some songs at the end of his list which brought back to some bewildered minds a realization of the fact that true songs are fit poems set to melodies.—New York Tribune.

Reinald Werrenrath, baritone, has made a name in New York not only as one of the most artistic of local singers, but also as one of the most enterprising, who is not content in well worn paths. . . . His singing throughout the evening was admirable in its finish, its phrasing, its enunciation and the way in which the best was obtained from the natural resources of his voice.—New York Times.

Reinald Werrenrath courageously presented a program of novelties at his song recital in Aeolian Hall last night, and won an artistic triumph, to say nothing of a large audience. Mr. Werrenrath has climbed to top ranks in concert work during the last few years, and his latest program, containing songs of the most modern type, added an undeniable distinction to his abilities.—New York Evening Telegram. (Advertisement.)

### Samuel Mensch Piano Recital December 10.

Samuel A. Mensch, the American pianist, who studied abroad with leading masters, and gave a successful recital last year at Aeolian Hall, New York, announces his annual recital for Wednesday evening, December 10, Aeolian Hall. He will play Bach's "Italian" concerto, pieces by Schubert, Brahms, Schumann's "Symphonic Etudes," Chopin, Rachmaninoff, short pieces by Rameau-Godowsky, and close with Saint-Saëns' toccata. The concert is under the direction of Annie Friedberg.

The language of tones belongs equally to all mankind, and that melody is the absolute language in which the musician speaks to every heart.—Richard Wagner: "Beethoven." (Parsons, translator.)

## SUNDAY CONCERTS IN DES MOINES.

Musical Association Gratified over Support Accorded Such Events—Fortnightly Musical Club Meeting.

Des Moines, Ia., November 23, 1913.

The Des Moines Musical Association is highly gratified over the enthusiastic support accorded the Sunday afternoon concerts. There is no doubt as to the success of the undertaking. About one thousand persons attended the second performance; about twice as many as were present at the previous one. The association members believe that the institution of the Sunday concerts is an important civic movement. A fine program was presented by Mabelle Wagner-Shank, soprano; Tolbert McRae, baritone, and T. Fred Henry, cornetist. Pauline Engleman furnished the violin obbligatos and the accompaniments were played by Mrs. Cornell and Mrs. Griswold. The next program will be given by Roscoe Kimball, baritone; Charlotte Ikert, contralto, with Mrs. Holmes Cowper as accompanist.

\*\*\*

Mr. Kimball and Miss Ikert, both of Chicago, were married last week and this trip to Des Moines is their honeymoon journey. They have sung together for years and their voices blend beautifully. While in the city Mr. and Mrs. Kimball will be the guests of Dean and Mrs. Frank Nagel, of Highland Park.

\*\*\*

Marie and Georgine van Aaken, of the Drake Conservatory of Music, will appear in a piano and violin recital at Pella, November 25, under the auspices of the Male Choral Club. The Misses van Aaken entertained a few musical friends last evening at their apartments at the Victoria. The guest of honor was Elsa Ruegger, the cellist, who is appearing at the Orpheum this week.

\*\*\*

Several Des Moines musicians went to Indianola last week to a piano recital given by Mrs. Edward MacDowell, widow of the great American composer. Mrs. MacDowell doubtless is the best fitted person in the world to interpret MacDowell music. She gives a short address on MacDowell ideals and relates how each composition had its inspiration and what the composer hoped to convey. Mrs. MacDowell will travel through the Middle West during November and December, making occasional visits to interested centers in the East.

\*\*\*

The Fortnightly Musical Club had an interesting meeting Friday afternoon at the home of Mrs. Leonard Harbach. Charpentier's "Louise" was the subject illustrated. Mrs. W. H. Younkera, as chairman, gave a sketch of Charpentier's life and works, preceding the musical program. Mrs. Roy Walker had charge of the score, playing the prelude as the opening number. The opera was splendidly interpreted by Katherine Bray-Haines as Louise, Jack Campbell as the father, and Mrs. J. C. Davis as the mother.

\*\*\*

Louise Llewlyn, of Boston, is to give a recital in Des Moines some time this season. Miss Llewlyn, in a way, belongs to Des Moines. Her father at one time was part owner of the Daily Capital. Later Mr. Llewlyn moved to Kansas, where he was elected Governor. Miss Llewlyn has made a notable success in the East, presenting the folksongs of Bohemia and Brittany in the original language and with dramatic interpretation. Her accompaniments are played on the nimmers, an ancient stringed instrument of the Bohemian peasantry. Miss Llewlyn is visiting her aunt, Elizabeth Cook, while in the city.

CAROLINE YOUNG SMITH.

### Troy Chromatic Concerts.

In its Chromatic Concert series, Troy, N. Y., will present these artists during the coming, its nineteenth season: Josef Hofmann, pianist, Monday evening, December 1. Alma Gluck, soprano, Thursday evening, January 22, 1914.

Julia Culp, lieder singer, Thursday evening, February 19, 1914.

The Margulies Trio, Thursday evening, April 23, 1914. These concerts will be given in the Young Men's Christian Association Hall.

Music hath caught a higher pace than any virtue I know. It is the arch reformer; it hastens the sun to its setting; it invites him to his rising; it is the sweetest reproach, a measured satire.—Henry D. Thoreau: "Winter." (Journal, January 8, 1842.)

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## YSAYE PERFORMS IN CONCERT AT BRUSSELS.

Belgian Violinist and Raoul Pugno Give Sonata  
Evening—Romantic Works Heard at Concert  
Populaire—Julia Culp Sings Schubert, Schu-  
mann and Brahms Lieder—Max Reger  
Moved to Tears by Little Alma Moodie's  
Impromptu Playing of His Composi-  
tions for Violin—Loeffler's "A Pagan  
Poem" Heard at Concert Ysaye.

52 Rue de l'Ermitage,  
Brussels, November 9, 1913.  
The Salle Patria was filled to overflowing on Monday evening, October 27, by an enthusiastic audience who greeted Ysaye in this first appearance since his return from his long American tour. Although Brussels is proud of being the home of this celebrated violinist, he seldom gives his fellow citizens occasion to hear him play. Last Monday he gave a sonata evening with his faithful partner, Raoul Pugno. The ensemble of these two artists is of such perfection, their musical conception, their interpretation, their rhythm and temperament of such similitude that each of their ensemble performances gives the impression of being the result of one great and unique personality. The evening was devoted to the seventh, fifth and the "Kreutzer" sonatas of Beethoven. Ysaye and Pugno were marvelous in the "Kreutzer" sonata in which they seemed to be particularly inspired and soared to unlimited heights. They were greeted by tumultuous applause and bravos at the end.

Works of the Romantic period formed the program of the first Concert Populaire, the overture, "Euryanthe," by Weber, Schubert's unfinished symphony, Mendelssohn's "Italian" symphony, and the "Carnaval Romain," Berlioz. George Laweryns, the chef d'orchestra of the Theatre de la Monnaie, conducted the program. He obtained better results from the orchestra in the way of accuracy and technical refinement than is often the case with visiting conductors who usually arrive at the last minute and whose work often shows a lack of rehearsals. A certain coldness and emphasizing of details marred the rendition of the unfinished symphony, but the "Carnaval Romain" was directed with great brilliancy and abandon. Emmy Destinn was heard in the "Air of Agatha," from "Freischütz" (Weber), and the "Air of Don Juan," by Mozart. She responded to many recalls by singing "Marguerite," by Schubert, in which she was exquisitely accompanied at the piano by Mr. Laweryns.

Julia Culp and G. A. Walter were recently heard in two musical soirees given by the Cercle Artistique in the splendid concert hall belonging to this society. The Cercle Artistique and Literaire organizes numerous concerts and conferences during the year for its members and the soloists of these concerts have the pleasure of appearing before audiences composed mainly of the most distinguished artists and musicians of Brussels. Mme. Culp presented three groups of songs by Schubert, Schumann and Brahms. Everything she does is distinguished and her perfect taste is never sacrificed for a banal effect. She is a "lieder singer" always. She knows how to put her qualities in a frame, leaving out everything that is not of deep or serious style or that does not conform to the "lied." Mme. Culp was very well disposed Wednesday, and sang with a clear and lovely voice and with the musical ability which characterizes this sympathetic artist.

Walter, the celebrated tenor of Berlin, is acknowledged to be one of the greatest Bach interpreters of the present day. Assisted by Mrs. Walter, pianist; Albert Zimmer, violinist; Nicolas Radoux, flutist, and Joseph Jongen, organist, of Brussels, he gave a program devoted entirely to Bach on Tuesday, October 28. Mr. Walter confirmed his reputation, and made an unforgettable impression in a group of five religious lieder with organ accompaniment. Two other groups of songs were given with violin or flute obligato and piano accompaniment. Particularly successful were the songs with flute obligato, the tones of the flute approaching more closely the warm timbre of Mr. Walter's voice. Mr. Zimmer and Mrs. Walter played the sonata in E minor for violin and piano and also the trio in C minor for piano, violin and flute, with Mr. Radoux.

An event of great importance in Brussels is the arrival of "Hofrat Generalmusikdirector Prof. Dr. Max Reger," with the "grossherzoglichen Hof-Kapelle" from Meiningen, which is one of the most celebrated orchestras in Europe. The event taking place tomorrow, I shall give the report of the concert in my next letter. An intimate reunion of artists was held in honor of Reger at the

American residence of Mesdames Herz and Turner, yesterday evening. After the dinner Reger asked Alma Moodie, who was present, to play for him. This little girl, not having expected to play and not having her own instrument with her, took the violin of Szigeti, who was among the guests, and to Reger's great surprise played several of his important pieces for violin alone. When she had finished playing this great and big man rose from his chair, and with tears rolling down his cheeks, kissed both hands of the little girl, not finding words to express his emotion and joy. All he could say was, "Das habe ich noch nicht gehört" (I have never heard anything like that). He also enthusiastically complimented the violinist, Oskar Back, with whom she had studied his works. Reger, immediately gave orders to his manager, who was present, to engage Alma Moodie for several of his symphony concerts in which she will appear for the first time in December.

An audience that filled every seat in the hall gathered to hear the concert given by the student orchestra and chorus of the Royal Conservatory, with the assistance of several of the professors. Previous mention has already been made of the excellent work accomplished by this student's orchestra. Conducted by Van Dam, professor at the Conservatory, they gave an admirable rendition of Schubert's B flat major symphony. A difficult task for inexperienced players was the accompaniment to the organ concerto in A minor of Enrico Bossi, but the young musicians did very well. In the adagio the opening melody for cellos was played with a beautiful sonority and the whole execution reflected much credit on the orchestra. Mr. de Bondt was enthusiastically applauded for his playing of this concerto which was heard for the first time in Brussels. Edgar Tinel's "Adventlied," sung by the students' chorus and conducted by Mr. Marivoet, is sacred music of beautiful melody and deep religious sentiment, but where a certain note of joy is not excluded. Being written with piano accompaniment, it forms an excellent concert number for smaller mixed choruses. The paraphrase of the 137th Psalm by Liszt for soprano solo, woman's chorus, violin, harp and organ was given a faithful if not brilliant interpretation by the students. Two numbers by Belgian composers figured on the program, two Biblical songs by Edouard Lassen and a spirited arrangement of three Scotch melodies for string orchestra by Paul Gilson.

In spite of the appearance of Ysaye as conductor and the pianist Eisenberger as soloist, a deplorable lack both of numbers and enthusiasm was noticeable at the public Repetition General of the Ysaye concerts. Last year the Alhambra, the largest theater in Brussels, was crowded for each concert, and yet this year a smaller hall was not more than half filled at the first concert. It is true that the Salle Patria is neither a suitable nor pleasant hall. But the Concerts Ysaye are deserving of more public support and especially at this time because of the courageous attitude taken by them in this moment of material difficulties. A program of great variety was offered, containing the Schumann symphony in E flat major, the Mozart concerto No. 24 in C minor for piano and orchestra and two "premieres auditions." "A Pagan Poem," by Charles M. Loeffler, and "Danse Piedmontaise," by Sinigaglia, and the piano concerto in C sharp minor by Rimsky-Korsakow. Since my residence in Brussels and to my knowledge, this was the first time that a work by an American composer has been given a place on the program of a symphony concert. "A Pagan Poem" was listened to with peculiar attention and the applause which followed its execution proved that it had been well received. Mr. Loeffler was inspired by several verses of Virgil, and while he has not translated the poem literally into music, he has succeeded in expressing in his music the element of passion and mysticism contained in the ancient poem. Mr. Loeffler does not show any great originality in his work, but the coloring is rich and varied, the themes possess a certain nobility and the work is excellently orchestrated. Eisenberger gave a superb interpretation of the Mozart concerto and also scored great success in the concerto by Rimsky-Korsakow, of which he gave the public a thorough comprehension of its particular style and beauty.

LUELLA ANDERSON.

Much of the effect of music, I am satisfied, is owing to the association of ideas. That air which constantly and irresistibly excites in the Swiss, when in a foreign land, the "Maladie du Pays," has, I am told, no intrinsic power of sound. And I know from my own experience that Scotch reels, though brisk, make me melancholy, because I used to hear them in my early years, at the time when Mr. Pitt called for soldiers "from the mountains of the north," and numbers of brave Highlanders were going abroad, never to return. Whereas the airs in "The Beggar's Opera," many of which are very soft, never fail to render me gay, because they are associated with the warm sensations and high spirits of London.—Boswell's "Life of Johnson," 1777 (Routledge edition, Vol. III, Ch. 7).



**Evan Williams Praised.**

Evan Williams, the popular tenor, was the recipient of numerous flattering press criticisms, following his recent concert appearances in several cities of the Eastern States. Some of the notices are appended:

Evan Williams, who gave the song recital yesterday to a crowded house, the largest so far of the season, in the Peabody Concert Hall, gave a very strong program, in which, however, his favorite Welsh music was absent, but he was bound to bring it in, as he did in an encore, "All Through the Night," a beautiful and touching domestic song, which he sang after the Brahms "Cradle Song," "Lullaby" and "Good Night." . . . The recital was in every way a fine success.—Baltimore American, November 13, 1913.

It was a pleasure to hear again Evan Williams who, though an old Providence favorite, has not been heard here recently. He was in splendid voice and seemed to improve the more he sang.

In the "Persian Garden" he reached the height of his powers, singing the tenor solo, "Ah, Moon of My Delight," as if he were inspired. Without the slightest exaggeration it was one of the most beautiful pieces of singing ever heard in Infantry Hall.—Providence Journal, November 12, 1913.

By this time Mr. Williams may be considered as a veteran of the concert stage, and a past master in all the resources of his vocal art. His magnificent tenor voice is shorn of none of its glory or power or mellifluous accents, but is enhanced in artistic finish and beauty of tone, and is controlled and made expressive by a trained intelligence and perfected artistic insight. All this was made clear in the rendition of the "Elijah" aria, delivered in large and true oratorio form, and infused with high spiritual feeling.

Mr. Williams showed himself master of the gradations of tone and his half voice was of remarkably soft and mellow and caressing quality—"linked sweetness long drawn out."

But one need not dwell in description of the voice and the art. They are adequate to the highest undertaking. Not a note but proved full weight, clear, true, of the nicest artistic proportions, of unmistakable expression, of finest musical effect. High, low, medium, they were equally fine. And the lyric flow of the songs, the dramatic quality of interpretation, the virile sympathetic color of the tone. It was all rich and rare in one's musical experience.—Portland (Me.) Daily Eastern Argus, November 11, 1913.

That Evan Williams knows how to sing no one could question who heard his delightful program. It was a program by no means commonplace, with a range from the classic compositions of Handel and Haydn to the lovely melodies of Schubert and the arias of such modern exponents of the opera as Bizet, Massenet and Puccini. In each group of songs Mr. Williams was thoroughly at home and though one might feel certain types more peculiarly suited to his voice and temperament than others, their variety displayed his versatility, the flexibility of his upper register, and his fine technical handling of the instrument of his voice. Many of his interpretations were boldly original, giving freedom to the artistic rendering of some of the more beautiful numbers. . . . Mr. Williams' very perfect enunciation helped wonderfully to atone for the liquid charm of the originals. His method is beyond criticism and could not fail to give pleasure to those trained in musical knowledge, while for the less tutored many of his songs have an intimate personal appeal.—Savannah Morning News, November 19, 1913. (Advertisement.)

**Favorable Comment on Young Violinist.**

Samuel Gardner, the young violinist, who appeared recently at The Little Theater, New York, won the following appreciations on that occasion:

Samuel Gardner's violin recital, at the same moment in the The Little Theater, was of very different calibre. Mr. Gardner proved himself already an artist of firm grounding in his chosen field, of sincerity of purpose, of admirable technical mastery, and of even, for so young a man not a little poetic insight. His playing was marked throughout with dash, feeling and the utmost precision, while his tone was uniformly rich, round and smooth.—New York Tribune, November 17, 1913.

That a European education is not a necessity in acquiring a mastery of the violin was shown by Samuel Gardner, a young violinist, when he gave a recital last night at The Little Theater. His schooling has all been obtained in Boston and New York.

His modest recital in The Little Theater was a contrast to those of several other young artists who have made elaborate arrangements to get before the public long before they were sufficiently prepared. In his case the talent displayed would have justified a more ambitious arrangement. Mr. Gardner's tone is pure. His bowing is sure and his fingering accurate and facile.—New York Herald, November 17, 1913.

Samuel Gardner, a young violinist, not long finished with his music studies, gave a concert at The Little Theater last evening. If he fulfills the promise he now gives, Gardner should make his mark in the solo field. The violinist has a tone of singular purity and warmth; his intonation is exact and his technic sure. It will be interesting to note his playing a few years hence.—The World, November 17, 1913.

Samuel Gardner, whose studies have been made with Felix Winternitz and Charles Martin Loeffler, of Boston, and for the past four years with Franz Kneisel, gave a highly enjoyable violin recital last night at The Little Theater. Mr. Gardner has a fine technical control of his instrument and he plays with understanding and command.—Evening Mail, November 17, 1913. (Advertisement.)

**What's in a Name?**

The hunter for significance in names now makes the discovery that Professor Truescales is instructor in music in the Penn Charter School of Philadelphia.—Buffalo Times (Dem.)

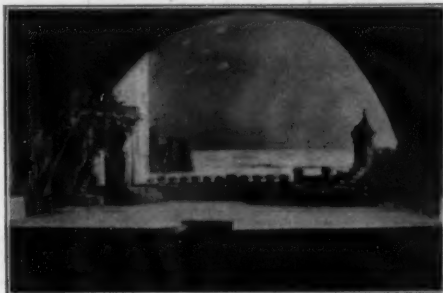
Music is a sacred, a divine, a Godlike thing, and was given to man by Christ to lift our hearts up to God, and make us feel something of the glory and beauty of God, and of all which God has made.—Charles Kingsley: "Good News of God."

**"OTELLO," "NABUCCO,"  
"FALSTAFF" AT LA SCALA.**

Milanese Witness Trio of Verdi Works at Famous Opera House—Sammacco's Fine Portrayal of Iago—Riccardo Martin Purchases Costumes for New Roles—American Singers in Evidence—Mascagni's "Parisina" to Have Premiere.

Milan, Italy, November 14, 1913.

Where the music in a city is confined almost entirely to the opera productions in two theaters in one of which



STAGE SETTING OF ACT I, "OTELLO," AT LA SCALA, MILAN.

you are obliged to listen to a repertoire of but three works, by one composer, the other offering a greater diversity, perhaps—but a lesser degree of excellence in this case

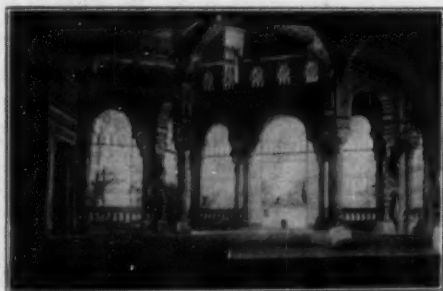


MARIO SAMMARCO.

one's quota of musically interesting news is necessarily somewhat curtailed.

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The "novelty at La Scala this last week was "Otello," of which there have been three performances, while be-



STAGE SETTING OF ACT II, "OTELLO," AT LA SCALA, MILAN.

tween these we have had "Nabucco" and "Falstaff." I saw the first performance of "Otello" and witnessed a generally fine rendition. Unfortunately the tenor, Calleja—who essayed this great role, was neither vocally nor histrionically equal to his task. He seemed to have no realization of the tremendous depth of the Moor's char-

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**JULIA CULP**  
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acter and, in consequence, he treated us to a depiction of jealousy which was wholly superficial and utterly unconvincing. His voice was blatant in the moments of stress and colorless at other times. As a contrast Sam-marco's wily, assured portrayal of the conniving Iago, his equally assured vocal style, with warmth in every note, was most gratifying. As Desdemona, Linda Cannetti was most satisfying. Her voice emission is natural and adequately expressive. Perhaps it is a trifle cold but this is so much more acceptable than the ranting, raucous style. Tullio Serapin conducted masterly. A few moments of lack of unity between singer and orchestra marred only slightly. The stage picture of the storm at sea in the first act was thrilling. This is a most ingenious bit of stage device. Two ships are seen wrestling with mountainous waves, in an effort to make harbor, and their gradual approach to shore is most realistic.

At the Teatro del Verme, recently, I enjoyed greatly a performance of "Traviata." The ensemble was splendid and the tenor, Schipa, was the best I have heard this season. His was a nice round, warm voice and to this was added splendid musical intelligence.

Riccardo Martin has just been here for a few days having some costumes made for his new roles this winter. He tells me that his voice, after six months' rest, is better than ever. This will be good news for his many admirers in America.

Recently I heard a young Canadian baritone sing who has a most remarkable voice—one of warm, sensuous beauty, not the brilliant kind—although he has unlimited power withal. This young singer, W. Wright Symons, who is only twenty-seven years old, was born in Ottawa, Canada. His father, Capt. C. C. Symons, is the well known mineralogist, his mother a Kentuckian. During two years he has studied voice with Edouard de Reszke in Paris and acting with Roberto Villani. The latter is now located here. Mr. Symons will make his debut in "The Masked Ball" at Genoa next month.

At Trino a few days since, in "Norma," another American tenor inaugurated his career with splendid success. John B. Sample is the lucky man. He has been in Italy three years now, working with Lombardi in Florence and with J. Armour Galloway and Cottone in Milan. He will sing in Vercelli, Riacenza and Pisa during this month and December.

Next week we are to have the "premiere" of Mascagni's new opera, "Parisina," and this will give something of interest to write about for my next letter.

FRANKLIN RIKER.

#### Méro Arouses Canadian Enthusiasm.

Unanimity of praise for Yolanda Méro is following the eminent Hungarian pianist on her Canadian tour. So great was the enthusiasm for her playing at her first appearance in Winnipeg that a reappearance was immediately arranged for what is said to be the quickest re-engagement on record there. To her return appearances in Winnipeg the last two notices (reprinted below) refer. Some of the Canadian tributes follow:

Yolanda Méro, the pianist of the evening, was equally as great as the singer. (Joint recital with Alice Nielsen.) Mme. Méro has a wonderful grasp and command of her instrument which conquers immediately. Her technique is well nigh flawless and is coupled with a commanding individuality. As is to be expected en tour the selections were of the brilliant classics. One number only was chosen from the "Three B's" (Bach, Beethoven and Brahms)—Brahms' "Capriccio," B minor, which was given with intelligent appreciation and nobility. Mme. Méro is absolute mistress of Liszt playing. She chose the "Rhapsodie," giving the original cadenza, and as a recall gave the last (presto) movement of the sixth Hungarian rhapsody by Liszt. Earlier in the evening Mme. Méro gave waltz in D flat by Chopin, after a striking display of octave work in "Etude en Octaves," by Agazzi. Mme. Méro's playing combines the strength of a man with the ruddy health and delicacy of wholesome womanhood.—Brandon Times, November 5, 1913.

"True art lies in concealing art" is an old truism. This point was never lost sight of in gifted Yolanda Méro's varied musical program rendered in McDougall Auditorium last night. In the numbers, which ranged from a brilliantly dramatic interpretation of Liszt's "Second Rhapsodie" to Debussy's exquisite little selection "Clair de Lune" in lighter vein, the artistic contrast was superb. Throughout Yolanda Méro's playing brilliancy of technique was conspicuous. Sparkling versatility of her work cannot be spoken of too highly. Expression and thought were just as distinct in the lighter pianissimo passages as in the powerful fortissimo.

Even the amateur could not ignore the wonderful balance and uniform strength with which the octave study (Agazzi) was played—the internal work was striking—a quality dominant elsewhere in the program. The absolute independence of each hand from the other was very advanced.

Of outstanding beauty and grace was the Chopin group of selections in which the artist interpreted the composer's intensity of expression with accuracy. The nocturne in D flat major was a poem in subdued measures, while the scherzo in C sharp minor was a further display of the artist's power.

Vague, disquieting, wholly beautiful, Brahms' "Capriccio" in B minor was an exquisite, musical outburst of suppressed emotion. The charming Yolanda's interpretation of the "Second Rhapsodie"

was different from that of some other artists. In the crescendo work her approach to the climax, which is dramatic, as it must be, is more subdued with a great calm, rather than a fiery outburst characterizing it.—Edmonton Daily Bulletin, November 12, 1913.

#### YOLANDA MERO GIVES BRILLIANT RECITAL.

Enraptured beyond their fondest expectations, those who heard Yolanda Méro, the famous Hungarian pianist, were loathe to let her depart at the close of the program. Never have the hearts of Winnipeg music lovers been so inspired as they were last evening. From the very beginning, inspiration was poured into the audience, by the interpretation given the several numbers, and the technique and phrasing were masterly. It was a revelation in piano playing.

The opening number, "Organ Concerto," by Bach-Stradal, thrilled the listeners. The deep, powerful tones of the bass, the chorus of thunder volume which were followed by the calm melody told a tragic story. The etude in F major by Chopin displayed wonderful technique, and was greeted with prolonged applause. This, with two other numbers—nocturne in D flat major and scherzo C sharp minor—are by Chopin, the last of which was exceedingly well received, and after applause the artist responded with an encore.

Four selections composed the fourth number, three of which were given for the first time in Winnipeg. They were "Auf Winterreigen" by Dolmays "Serenade" by Rachmaninoff, and "Valse Intermezzo" by Merker. The "Serenade" is a most beautiful composition and played as it was, carried one into far away lands. It was so quiet and peaceful at the start, even entrancing, suddenly breaking out into the theme and ending in an abrupt chord. The "Valse" was exceedingly fine and dainty, in which the shading was perfect, giving an echo effect. "Staccato Caprice," by Vogrich, was given by request, and so delighted the audience that an encore was insisted upon.

Two compositions by Liszt completed the program, being "Liesbeträume" and "Second Rhapsodie," the latter being on the program by request. The audience were left as in a dream as this last number was concluded. The sympathy had been so engaged that no one made ready to depart, and peals of applause were finally successful in bringing an encore.—Winnipeg Telegram, November 14, 1913.

Yolanda Méro played again last evening in Central Congregational Church and again demonstrated the fact that she has already attained a very high place among the world's great pianists and apparently has many years ahead of her in which to keep it. Among the pianists of her own sex it is doubtful whether she has any superior, even excepting Carrefio, whom she resembles in her masculine power. The success that she has had in the United States is indicated to some extent by the fact that she is now on her fifth tour of that country. Her success last evening was indicated by the amount of enthusiasm rather than by the size of the audience, circumstances not being favorable to a very large attendance. She made just as deep an impression as she did a week ago and graciously responded to the insistent demands for encores. A severe critic might be disposed to accuse Mme. Méro of taking liberties that amount to license. Her phrasings are certainly far from the beaten track and possibly disconcerting to a stickler for tradition. If she deliberately made these departures for the purpose of giving a sham appearance of originality or individuality, adverse criticism would be quite in place. But she gives the impression of being thoroughly sincere and of playing things as she feels them, and the vast majority of her hearers, captivated by the charm and power of her personality, by her warmth of feeling, and by the dazzling brilliancy of her technique, readily submit to her judgment and accept her interpretations without a murmur of disapproval. Only great musicians can thus secure the sympathy of an audience. The program was notable for the inclusion of several compositions that were new to Winnipeg. One of these, Dolmays' "Auf Winterreigen," is a musical and brilliant piece of work and the pianist's rendering was of the same quality. Very appealing in sentiment, pleasing in melody and interesting in harmony was a serenade by Rachmaninoff. Merker's "Valse Intermezzo" was also new, decidedly pretty and exquisitely played. The pianist repeated some of the numbers in which she showed special excellence last week, including Liszt's second and sixth rhapsodies. In Bach-Stradal's organ concerto she found wide scope for her powers, and in several Chopin compositions, especially scherzo in C sharp minor, she evoked a most sympathetic response in the hearts of all who heard her.—Manitoba Free Press, November 14, 1913.

On the occasion of Mme. Méro's return engagement at Winnipeg, the Congregational Church was crowded to the last seat with an enthusiastic audience. Her program was entirely different from that of the first appearance, but the impression that Mme. Méro had left behind of her superb Liszt playing caused the audience to demand a repetition of the second and sixth rhapsodies. (Advertisement.)

#### Martin Richardson Preparing for Opera.

The young American tenor, Martin Richardson, who has been preparing for opera under Maestro Lombardi, in Florence, for some time past, gave a concert at Viareggio in September last. He sang a mixed program, made up of operatic numbers and songs—among which he had the good taste to include some in English—and was very heartily applauded by an audience which completely filled the large concert hall of the Hotel Mediterranean. Mr. Richardson has a good voice, which shows evidence of careful training, and he will undoubtedly meet with success in his future career.

#### Walter Anderson Books Four Artists in Ontario.

Walter Anderson, the New York manager, has booked the following artists to sing with the Elgar Choir of Hamilton, Ont., in "The Messiah," on February 10, 1914: Marie Kaiser, soprano; Mildred Potter, contralto; William H. Pagdin, tenor, and Albert Wiederhold, bass.

Those who have no ear for music must be very careful how they speak about that mysterious world of thrilling vibrations which are idle noises to them.—Holmes: "Pages from an Old Volume of Life."



## CINCINNATI ORPHEUS ANNOUNCES ITS PLANS.

**Twenty-second Year of This Sterling Organization Full of Bright Prospects—Cincinnati Orchestra en Tour—Fountain to Be Erected in Memory of the Late Clara Baur.**

Cincinnati, Ohio, November 27, 1913.

Following its usual policy of bringing to Cincinnati one new artist each year, the Orpheus Club announces the engagement of Maude Klotz, soprano, who has made a great success in the East. This young American singer is said to possess the three essentials necessary for a great singer: a beautiful voice, thorough musicianship and a charming personality. She will be heard at the concert of April 23, 1914. Among the artists who have made their local debut at the Orpheus Club concerts are Florence Hinkle, Herbert Witherspoon, Eugen Ysaye, Christine Miller, Arthur Hackett, Arthur Middleton, who will be heard this season with the club on February 12; Nina Dimitriff, the Russian soprano, and many others whose names cannot be recalled at this moment. Maude Powell has frequently appeared with the Orpheus Club with splendid success, and Mme. Rider-Kelsey is a favorite soloist with this sterling organization. Edwin W. Glover, director of the club, which is in its twenty-second year of activity, promises that the coming season will be one of brilliancy. The concerts, three in number, will be given in Emery Auditorium. In addition to the soloists named, Christine Miller will be heard on December 4, opening the season. The chorus contains 110 members and Mr. Glover is being congratulated on the large number of first tenors he has enrolled. The associate membership is limited to 500 and tickets can only be secured by subscription. Among the more important works to be given this season are: "The Legend of the Bended Bow," Gilchrist; "Strike the Anvil," Randegger; "The War Song of Gamelbar," Bullard; "Who Sails with Drake," Chudleigh-Candish; "Song of the Vikings," Fanning; "Thanatopsis," Mosenthal; "Dream King and His Love," Staeger; "The Death of Mighty Pan," Mitterer; "Serenade," Appel; three choruses, Brahms; two choruses, Dvorak. The long list of shorter choruses includes the names of those best known in male chorus composition. Charles J. Young is the accompanist, and the board of directors include these well known Cincinnati business men: Morris Wickersham, president; Anthony B. Dunlap, vice-president; Philmon B. Stanbery, treasurer; Hiram A. De Camp, secretary; Robert Farbach, Albert M. Larkin, William C. Rankin, Daniel F. Summey, William Weidinger, Edward C. Wendt, William Blasi, librarian.

The Cincinnati Symphony Orchestra, which is en tour this week, is meeting with unprecedented success according to the reports which have reached this city. Dr. Kunwald and the orchestra received an ovation on their appearance in Cleveland on Tuesday night. Wednesday evening the orchestra played in Detroit and will give a concert in South Bend, Ind., Thursday night, going from there to Jackson, Mich., where the orchestra will be heard Friday night. The week's tour will end with a return to Cincinnati Saturday morning. Dr. Kunwald is to appear as soloist at next week's concert in Emery Auditorium and admirers of his brilliant and authoritative piano playing are looking forward to this event with great interest.

Julius Sturm, first cellist of the Cincinnati Symphony Orchestra, who will be the soloist December 19 and 20, has had extended experience as a concert artist. He is a player of mature grasp as well as one of artistic musical perceptions. He will play the Saint-Saens concerto. Mr. Sturm's tone is indescribably rich and mellow, making his sympathetic interpretation extremely effective.

"In Memoriam" to Clara Baur, foundress of the Cincinnati Conservatory of Music, a fountain designed by the famous Cincinnati sculptor, Clement J. Barnhorn, will be unveiled on the conservatory grounds next commencement day, June, 1914. The idea of a memorial to Miss Baur was first broached at the Alumnae Association meeting last June, when this resolution was passed:

Whereas, The graduates of C. C. M., owing a great debt of gratitude to Clara Baur, holding in revered memory her loving, gentle personality, and in assembly met desiring to give some material token of their appreciation of her many kindnesses toward them and influence over their lives:

Do Hereby Resolve, That a fountain be erected on the Conservatory Campus, the detailed location and design being left to the sculptor and committee, at a cost of not exceeding \$3,000;

That the necessary funds be raised by voluntary subscription from all present and former pupils of the conservatory and faculty members;

That the fountain be unveiled at our next annual meeting, June, 1914, and presented to the conservatory in memory of Clara Baur, in the name of the Alumnae Association, pupils and friends of Miss Baur.

The work of gathering the funds is in the hands of George A. Leighton, president of the Alumnae Association.

tion, who has had very little work to do in this connection, all friends and pupils of the conservatory being eager to contribute and have a share in the memorial fountain.

Johannes Miersch, violinist, and Frederick J. Hoffman, pianist, gave a very enjoyable "Evening of Sonatas" Tuesday night at the Odeon. These two artists of the College of Music faculty are especially happy in conjunction, the virile pianism of Mr. Hoffman affording an effective background for Mr. Miersch's fine tone and poetic playing.

The next important event at the College of Music will take place on December 16, when the Springer Opera Club will hold the stage at the Odeon.

Dr. Fery Lulek gives his first public concert this evening at Memorial Hall. Dr. Lulek has appeared as soloist at the popular concerts and in a recital for the students and faculty of the Conservatory of Music, but tonight will make his local debut as a concert singer in a program of generous proportions under the management of J. Herman Thuman.

Pavlowa, who with her company and orchestra will give one performance at Music Hall, December 2, will include in her Cincinnati program a number of symbolic dances. "The Magic Flute," which has no connection with Mozart's opera, and "The Invitation to the Dance" will be given; also a Grecian idyl, "Danse de Printemps," a number of



MEMORIAL FOUNTAIN TO CLARA BAUR.  
Designed by Clement Barnhorn, Cincinnati sculptor; to be placed on Conservatory campus by the faculty and alumnus of the Conservatory of Music.

solo dances by different members of the company, and finally Pavlowa and Novikoff in the "Autumn Bacchanale." JESSIE PARTON TYRRE.

### Bart Pupils in East Orange Recital.

The piano recital given at the Woman's Club of East Orange, N. J., on November 18, by pupils of Victor Bart, the distinguished pianist and pedagogue, now of New York, was declared by many to be one of the most artistic entertainments of its kind ever enjoyed in East Orange. Particular mention was made on all sides of those distinct qualities in the playing of the Bart pupils, which are attracting attention, namely, the beautiful tone work and dynamic gradation, the clarity of passage work, clean pedaling, perfect rhythm and artistic rendering in general. The principal numbers of the program were the first movement of the C minor concerto by Beethoven, with Bart's cadenza, and Liszt's "Rigoletto Paraphrase," both splendidly played by Mrs. Chester Benedist; three etudes of Chopin, in which Rose Diamond displayed brilliant technique and very promising talent, and "Andante Spianato et Grande" and "Polonaise Brillante," by Chopin, beautifully rendered by Ethel Lee.

Mr. Bart gave a talk on "The Development of the Concerto," which added greatly to the enjoyment of the recital. The large audience rewarded the young players with enthusiastic applause.

### Return Engagements for Falk.

Jules Falk, the well known violinist, played at a concert in Cleveland, Ohio, November 21. This is Mr. Falk's third return engagement in that city. December 6 he will play in Lynchburg, Va.; December 8 in Lexington, Ky.; December 12 in Altoona, Pa., third return engagement; December 15 in Johnstown, Pa., second return engagement; December 16 in Houtzdale, Pa.

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—From an Editorial in "The Portland Oregonian" of January 17, 1913

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## TEXARKANA MUSICAL EVENTS.

Texarkana, Ark.-Tex., has a Wednesday Music Club, composed of sixty members, which opened the season, October 8, with the following program from living American composers:

Piano, Dagger Dance from Natoma.....Herbert Lillian Hartley.

Voice—  
At Dawning ..... Cadman  
Dearest ..... Homer  
Christine Dale.

Piano, Waltz in A.....Henry Holden Huss  
Mrs. C. A. Case.

Voice, If I Knew You and You Knew Me.....MacDermid  
Mrs. C. M. Robertson.

Piano, Arion ..... E. R. Kroeger  
Miss Tennison.

Voice—  
Allah ..... George W. Chadwick  
The Danza ..... George W. Chadwick  
Nellie Chester.

Two programs given later were from Russian and German composers, as follows:

Voice, Staccato Etude.....Rubinstein  
Cornelia C. Bacon.

Piano, La Troika.....Tchaikowsky  
Mrs. Howard Beasley.

Musical Current Events.  
Miss A. E. Wadley.

Piano duet, From Foreign Parts.....Moszkowski  
Mrs. Dean and Mrs. Clifton.

Piano, Bolero in D.....Moszkowski  
Ethel McGregor.

Voice—  
Wer ist Sylvia? ..... Schubert  
Das Wandern ..... Schubert  
Mrs. L. J. Kosminsky.

Piano, Caprice Espagnole.....Moszkowski  
Mrs. C. A. Case.

Voice, Serenade .....  
Mrs. J. M. Carter.

Piano, Valse de Concert in E, op. 32, No. 3.....  
Cornelia C. Bacon.

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Sunday evening, November 16, a sacred concert was given in the First Methodist Church by the choir and organist, Mrs. Pratt Bacon. The following program was rendered:

Organ, The Resurrection Morn.....Johnston  
Anthem, O Love That Will Not Let Me Go.....Ambrose  
Choir.

Quartet, Sweet the Moments.....Donizetti-Dresler  
Misses Payne and Morris, Messrs. Chostain and McGregor.

Organ, Madrigal ..... Simonetti  
Vocal solo, He Is Kind.....Massenet

Anthem, He Shall Come Down Like Rain.....Dudley Buck  
Choir.

Voice solo, The Lord Is My Light.....Marsh  
Claire Payne.

Chorus, The Heavens Are Telling.....Haydn

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The Wednesday Music Club is making arrangements to engage an artist for Texarkana this winter and is working along practical lines to raise its musical standard.

## Maude Fay's Success in Four Roles.

No better proof of the versatility of a singer could be asked for than the following extracts from criticisms of Maude Fay, the American prima donna of the Munich



MAUDE FAY.

Royal Opera, in four roles as different from one another as Norma, Senta ("Flying Dutchman"), Aida and Valentine ("Huguenots"). The notices are from the leading Munich paper, Münchener Neueste Nachrichten:

As Aida (with Caruso as Radames)—The applause was not only for Caruso, but equally as much for Maude Fay. Her Aida was

an artistic creation of the very first rank. She won real triumphs with the beauty of her voice and her complete technical mastery. It was an ideal enjoyment to listen to Miss Fay singing Italian, a language which she sings to perfection.

As Senta—Miss Fay sang Senta for the first time. She showed herself quite up to the same standard as the Hollander himself (Feinhals). We cannot praise her more highly than in saying that. Such softness of tone, such brilliance of voice, such freedom and lightness in the highest register have not been heard from any Senta on our stage for years. And one was compelled to believe in her Senta. She was no voice-acrobat, interested only in the good "numbers," such as the "Ballade"; no, her singing grew naturally out of her acting; she made a living, feeling being out of the Senta.

As Valentine—Miss Fay's Valentine was an extraordinary bit of artistic work, both from a vocal and a dramatic standpoint. There is no other artist who can seriously be considered as her rival in this role.

As Norma—The performance was a real triumph for the perfect vocal art and the beautiful voice of Maude Fay. The audience broke into the middle of the first act to applaud her, a most unusual thing here. (Advertisement.)

## Indianapolis Conservatory Concert.

The Indianapolis Conservatory of Music, Edgar M. Cawley, director, gave a faculty recital at Hollenbeck Hall, November 18. Daniel Jones, pianist; Gaylord Yost, violinist, and Wesley Howard, tenor, gave the program, which was made up of the following numbers:

Sonata, op. 27, No. 3.....Beethoven  
Mr. Jones.

Where'er You Walk, from Semele.....Handel  
Mr. Howard.

Variations and fugue on the Welsh hymn, Bryn Calafaria, Daniel Jones

Wanderer Fantasia ..... Schubert  
Mr. Jones.

Meditation ..... Glazounow  
Capriccio ..... Haydn

Fabular (dedicated to Mr. Yost).....Charles H. Gabriel, Jr.  
The Bee.....Paul Bytvetzski

Mr. Yost.

Consolation, D flat major.....Liszt  
Polonaise, E major.....Liszt

Mr. Jones.

Mr. Jones strengthened the excellent impression which he made at his debut recital some time ago. He gave all of his numbers with a technical finish and mastery, and his "Variations on the Welsh Hymn" shows that he has also mastered the technique of composition. Mr. Howard was in excellent voice and gave a fine account of himself in the Handel number. Mr. Yost, who has always been known for bringing out new and worthy works for the violin, played in his usual artistic manner. The number by Mr. Gabriel, who is one of the artist piano teachers at the Conservatory, made a favorable impression and elicited much applause.

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Unusual interest is being created here by the paintings of Johann Berthelsen, who is head of the vocal department of the Indianapolis Conservatory of Music. Mr. Berthelsen's specialty is snow scenes, and several of his paintings are now on exhibition at the H. Lieber Art Store.

## Buck Artist Pupils Give Recital.

Pupils of Dudley Buck often give what their programs call "An Hour of Music" at his Aeolian Hall studio, New York. Tuesday afternoon, November 25, Katherine Galloway, light opera soprano, and Horatio Rench, a professional tenor, both Buck pupils, gave this program in which distinct enunciation was one of the notable features.

Elsie T. Cohen played skilful accompaniments.

The numbers were as follows:

Awake to Love.....Hawley  
Parted ..... Tosti  
O for a Day of Spring.....Andrews

Mr. Rench.

Will o' the Wisp.....Spross  
The Night Has a Thousand Eyes.....Parsons

Were I a Sunbeam.....Vidal  
My Star ..... Rogers

Miss Galloway.

Flower Song (Carmen).....Bizet  
Mr. Rench.

Come, Sweet Morning.....A. L.  
Beware of the Hawk.....Herbert

Hayfields and Butterflies.....Del Riego  
Miss Galloway.

The Elf Man ..... Wells  
The Water Nymph ..... Morgan

Mr. Rench.

Ombra Leggera (Dinorah).....Meyerbeer  
Miss Galloway.

Sayonara (cycle).....Cadman  
Miss Galloway and Mr. Rench.

All inmost things, we may say, are melodious, naturally utter themselves in song. The meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into that.—Carlyle: "Heroes and Hero Worship." ("The Hero as Poet.")



## CLEOFONTE CAMPANINI'S UNUSUAL VERSATILITY.

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November 24 ushered in the fourth season of grand opera in Chicago, with Cleofonte Campanini appearing for the first time as director general of the Chicago-Philadelphia Grand Opera Company.

Campanini is in a sense an operatic pioneer in Chicago, as prior to his appearance as conductor that city had witnessed only occasional operatic productions; and it is in some measure due to his work that the second American city has become one of the world's first operatic centers.

Campanini, who has enjoyed worldwide fame for many years, became intimately known to New York during the three years in which he wielded the baton at the Manhattan Opera House. Since then his reputation has traveled throughout the country with the development of interest in opera.

Campanini is a man of active intellect and tireless energy. The most strenuous efforts are as play to him: he is capable of performing daily—and day after day—a quantity of work sufficient to wear out an ordinary mortal in short order. He conducts incessantly with no sign of weariness—in fact with unflinching enthusiasm and ardor.

As a musician, first and foremost, let it be said that Cleofonte Campanini is not a specialist. He is Italian to the Italians and French to the French, and though he is best known in connection with the music of the Latins, one is tempted to add that he is German to the Germans.

Aside from opera, Campanini has all of the symphonies at his finger tips.

As director general of the Chicago-Philadelphia Opera Company Campanini has shown himself not alone a versatile musician but also a capable executive. This is not surprising when one considers the man's extensive experience. As director at Covent Garden, London, in New York, Naples, Chicago and elsewhere, he has gained a knowledge of details such as few possess and many envy. Certain it is that his knowledge and power forced many a doubtful production to success at the Manhattan Opera House. As a case in point take the Maeterlinck-Debussy opera, "Pelleas and Melisande." This is a production in which much depends on the orchestra. Those who heard it remember the splendid work of Campanini, who was responsible for a large share of credit for the opera's success.

It was under Campanini's direction that many of the operas which had not been heard in this country were first produced in New York—operas such as "Louise," "The Jongleur of Notre Dame," "The Jewels of the Madonna" and Strauss' "Elektra."

Only a few days ago Campanini brought out in Philadelphia the first American productions of "Don Quichotte" and "Cristoforo Colombo," and soon will conduct "Parsifal."

His recent successes in the Verdi festival at Parma, duly chronicled in the *MUSICAL COURIER*, have still further spread his fame throughout the world.

The American musical public must feel grateful to this maestro, not only for the pleasure his remarkable work affords, but also for the educational value that is gained from hearing opera under the baton of so remarkable a conductor.

Last season Campanini conducted the Chicago-Philadelphia Opera Company, on its tour to the Pacific Coast. This season his organization will make another Western trip, and during the month of February New Yorkers will be accorded the pleasure of hearing this organization in a number of performances.

### Spencer-Loeffler Program.

At their joint recital, given in the Metropolitan Theater, Cleveland, Ohio, Sunday evening, December 7, Eleanor Spencer, the pianist, and Emma Loeffler, dramatic soprano, gave this program:

Oberon Aria .....	Weber
.....	Miss Loeffler.
Sonata, A major .....	Scarlatti
From English Suite, D minor .....	Bach
Sarabande et Double.	
Gavotte et Musette.	
Gigue.	
.....	Miss Spencer.
Serenade .....	Richard Strauss
Seitdem dein Aug in meines schaute .....	Richard Strauss
Heimliche Aufforderung .....	Strauss
.....	Miss Loeffler.
Variations Serieuses .....	Mendelssohn
.....	Miss Spencer.
The Nightingale Has a Lyre of Gold .....	Whelpley
Dearest .....	Sidney Homer
Rhapsodie .....	Campbell-Tipton
.....	Miss Loeffler.
Etude .....	Arensky
Andante Spianato .....	Chopin
Grand Polonaise, E flat .....	Chopin

### Edith Thompson with Chicago Orchestra.

A recent notable success was scored by Edith Thompson, the Boston pianist, as soloist at the concerts of the Chicago Symphony Orchestra, November 14 and 15, when she played the MacDowell concerto on a program devoted wholly to the music of American composers. To those already acquainted with Miss Thompson's pianistic achievements, through her appearances with the Boston Symphony Orchestra and in various concerts throughout New England, this success came as a logical and legitimate recognition of her splendid musical abilities.

On her journey westward for her Chicago concerts, Miss Thompson stopped for a few hours in Cleveland and there was hurriedly called upon to give a concert program with Pasquale Amato, the famous baritone of the Metropolitan Opera House.

In addition to her appearances with the Chicago Symphony Orchestra Miss Thompson played at a private concert in Chicago on November 16, and in the near future will play at a concert in the Steinert Series at Portland, Me., Herbert Witherspoon and Marie Rappold being the other artists. Subsequent to her Chicago appearances Miss Thompson, whose booking address now is Steinert



EDITH THOMPSON.

Hall, Boston, care of Richard Newman, received the following notices from the Chicago press:

Miss Thompson gave an attractive reading of the MacDowell concerto, delivering its dramatic recitatives with breadth and conviction. She made the second movement daintier and less brilliant than others who have played it here, but justified her conception by achieving a stirring climax in the last division of the work. After many recalls she played as an encore, "A Scotch Poem," also by MacDowell.—Chicago Tribune.

Miss Thompson is a pianist of a high order. Technic she has, of course; beautiful tone she has; her instincts are for the plastic style of interpretation; her style has breadth and dramatic feeling. In its poetic aspects the MacDowell concerto was beautiful, with a dainty, fragile beauty. Miss Thompson will be welcomed again. She is exceptionally gifted.—Chicago Inter Ocean.

Edith Thompson was the soloist. A pupil of the late Edward MacDowell, she decided to be heard in her teacher's second concerto for the piano. In this composition she set forth a pleasant gift for piano playing—a gift which took into account a certain poetic feeling as well as qualities of art that are associated solely with the keyboard of the instrument. As there was much applause at the conclusion of her efforts, Miss Thompson added MacDowell's "Scotch Poem" as an encore.—Chicago Record-Herald.

(Advertisement.)

### Nana Genovese and Sorrentino Heard in Plainfield, N. J.

Nana Genovese and Umberto Sorrentino appeared in joint recital at the Hartridge Auditorium, Plainfield, N. J., Tuesday evening, November 25.

The Plainfield Courier-News reported that both artists were heard with delight by a critical musical audience and that Mme. Genovese charmed with her rich and beautiful voice and sang with much warmth and charm. Sorrentino was particularly delightful in his interpretation of the Neapolitan street songs. Both artists were obliged to respond to several encores.

I always loved music. Whoso has skill in this art is of a good temperament, fitted for all things. We must teach music in schools. A schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers unless they have been well exercised in music.—Martin Luther: "Table Talk." ("Of Universities, Arts," etc. No. 838. Hazlitt, translator.)



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ESTABLISHED

BY

MARC A. BLUMENBERG

PUBLISHED

EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St. New York

Cable address: *Peagar*, New York

Telephone to all Departments 4292, 4293, 4294 Murray Hill

LEONARD LIEBLING - - - - - EDITOR  
H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, DECEMBER 3, 1913.

No. 1758

OFFICERS AND REPRESENTATIVES  
MIDDLE WEST DEPARTMENT—Chicago Offices, 615 to 625 Orchestra Building,  
Rene Devries, General Representative, in charge.

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## SUBSCRIPTIONS: Including Delivery

Invariably in Advance.

United States.....	\$5.00
Canada.....	\$6.00
Great Britain.....	20 sh.
France.....	31.25 fr.
Germany.....	31.25 fr.
Austria.....	20 sh.
Italy.....	31.25 fr.
Russia.....	12 fr.

Single Copies, Fifteen Cents, at newsstands.

Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.  
THE MUSICAL COURIER is for sale on the principal newsstands  
in the United States and in the leading music houses, hotels and  
kiosques in Belgium, England, France, Germany, Holland, Italy,  
Switzerland and Egypt.

## Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$200  
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a year.

Reprints, business notices, etc., at \$1 a line. Broken lines counted  
as full lines. Headings counted as two lines per heading.  
Full page advertisements, \$400 per issue.  
Column advertisements, \$150 per issue.

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All remittances for subscriptions or advertising must be made by  
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Company.

Advertisements for the current week should be handed in by 2 P. M.  
Saturday.  
All changes in advertisements must reach this office by Friday,  
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Western News Company, Chicago, Western Distributing Agents,  
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Published Every Saturday During the Year

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Humperdinck's new opera, "Die Marketenderin,"  
is to be given for the first time on December 31 at  
the Berlin Royal Opera.

The mortal remains of Mathilde Marchesi were  
interred on November 26 in Montmartre Cemetery,  
Paris, beside those of her husband and daughter,  
Stella.

With two big opera houses having just closed  
their doors and Mr. Hammerstein's doors not yet  
opened, it might be a good idea just now to get up  
a four million dollar fund for stranded opera sing-  
ers.

In the Times of Wednesday, November 19,  
Fritz Kreisler played "not always in perfect intona-  
tion." In the Herald of the same date, Fritz Kreis-  
ler's "intonation was flawless." Come now,  
brethren, which was it?

The Vienna Royal Opera is to spend 160,000  
kronen for the staging of "Parsifal," which is to be  
given there on January 2. Direktor Gregor is plan-  
ning to have the performance begin at 4 o'clock in  
the afternoon, after the manner of Bayreuth.

A newspaper headline states that the "American  
Friends of Music" have been organized, but the  
only names of musicians mentioned in the article  
which follows this head line are those of foreigners.  
Why are they the "American Friends of Music"?

Ferruccio Busoni has just completed a new com-  
position for orchestra which he calls a symphonic  
nocturne. He is also at work on a piano concerto  
at which he is utilizing American-Indian themes.  
Both works will be introduced to Berlin by Busoni  
next February.

"Parsifal" is to be given in St. Petersburg dur-  
ing the coming winter at two different theaters.  
The production of "Parsifal" in St. Petersburg  
had been forbidden because of the religious subject,  
which was not approved by the Holy Synod. Mean-  
while, however, these scruples are reported to have  
been overcome.

Concert Direction M. H. Hanson announces that  
owing to the many requests received from concert  
patrons who are unable to attend afternoon affairs,  
Franz Egenieff, the distinguished German baritone,  
will give his New York recital in Aeolian Hall on  
Tuesday evening, December 16, instead of Thurs-  
day afternoon, December 4. Tickets issued for the  
latter date will be honored on December 16.

A cablegram from London states that Alma  
Gluck won a sensational success at her final recital  
in England. The function was given at Royal Al-  
bert Hall on Sunday afternoon, November 30, be-  
fore an audience that filled the place to capacity.  
Many notables were present, including the Queen of  
Spain. Miss Gluck sailed for America yesterday,  
December 2. Her first New York recital is sched-  
uled for Tuesday afternoon, January 6.

Milton and Sargent Aborn announce that the  
board of directors of the Century Opera Company  
have decided to remodel the Century Opera House  
at the end of the present season so as to increase  
the seating capacity to 3,500 instead of the present  
limit of 2,100. It is their intention to continue this  
season until May 23, after which the alterations  
will be started under the direction of Carrere &  
Hastings, the architects who originally planned the  
building for the New Theater Company. The Cen-  
tury Opera House, formerly the New Theater, was  
built on a large scale with a prodigal use of space,  
and the architects state that between fifteen hundred  
and two thousand square feet of this space can be

converted to seating capacity without sacrificing the  
architectural beauty or conveniences. Besides ex-  
tending each floor back beyond its present confines,  
the front line of each balcony will be moved for-  
ward. By these alterations the Century Opera  
House will have nearly twice the number of seats  
it now has.

Moneys that had been contributed to placing a  
Tschaikowsky statue in St. Petersburg Conserva-  
tory showed an unneeded surplus of 32,211 rubles  
50 kopecks. In 1911 that surplus had been turned  
over to the central body of the Russian Imperial  
Musical Society, to be bestowed upon needy and  
worthy composers and musical artists. The Impe-  
rial Ministry now finds the fund ample for further  
application to matters and objects going to the  
general improvement of Russian musical taste.

In response to a national prize offered by the city  
of Rome for the best new opera, fifty-five manu-  
scripts were submitted. The prize has been award-  
ed to Francesco Malepiero, a Venetian composer,  
whose opera, "Canossa," was found to be the most  
meritorious. Malepiero was given a prize last year  
by the Saint Caecilia Society for his symphony.  
The libretto of "Canossa" is by Silvo Benco and  
deals with an historical episode in the life of Henry  
IV. The premiere will occur at Rome in the Con-  
stanzi Theater.

A Frenchman has taken the trouble to find out  
how many theaters there are in constant use at pres-  
ent in Europe. Statistics on this subject have never  
before been published. France leads with 596  
theaters, and Italy follows with 544; England has  
372, and Germany 364; Spain comes next with 228;  
then Austria with 215; Russia has 149; Belgium,  
94; Holland, 56; Switzerland, 43; Sweden, 37; Nor-  
way, 28, and Servia, 18. These statistics apply only  
to royal and municipal theaters and to theaters hav-  
ing their own permanent stock companies; wander-  
ing theatrical troupes are not counted.

New York's Philharmonic Society returned last  
week from a short Southern trip, which included  
Baltimore and Washington. The new concertmas-  
ter, Leopold Kramer, was the soloist on this tour.  
This is the fourth season of the Philharmonic  
Society's series of subscription concerts in Balti-  
more and Washington, and its success in both cities  
has gradually grown until the concerts have becom-  
an important feature of the musical life of these  
cities. The next New York appearance of the Phil-  
harmonic will be next Sunday afternoon, December  
7, in Carnegie Hall, when Alice Nielsen, soprano,  
will be the assisting artist.

The closing of the Tivoli Opera House in San  
Francisco and of the Theatre des Champs Elysees in  
Paris simply illustrates once more the fact that  
private operatic enterprise cannot endure. Opera  
must be subsidized if it is to be worthy of the name  
of opera at all, or if the prices are to be within the  
reach of the average pocketbook. The prices at the  
Tivoli were reasonable; at the Astruc Theater they  
were so exorbitant that in order to fill the house  
the managers, so it is reported, had to give away  
many of the best seats. The only opera companies  
which seem able to flourish without subsidies are  
the small traveling companies which move about  
America and Canada almost unknown and practi-  
cally unadvertised, but which give the people in our  
rural districts a chance of hearing some of the old  
standard operas in a way that is perhaps not of the  
best, but at least better than none at all. These  
operas manage to exist by getting low priced artists  
and maintaining small orchestras and inexpensive  
accessories. Such opera would not be condoned  
long in any great city, and until some better way is  
found our opera companies will have to be sub-  
sidized by private subscription or by the government.



# OPERA AND OTHER MUSIC IN CHICAGO.

**The Chicago Opera in Its Own Home—Fashionable Participation as Impressive as in New York, but Musicians More Interested Than in the Eastern Metropolis—Flonzaley Quartet Concert—A Discussion on American Music—Wayside Notes.**

Chicago, Ill., November 25, 1913.

In its outward appurtenances, permanent grand opera in America does not vary much, whether given at Chicago, New York, Philadelphia or Boston. The wealthy and fashionable elements, practically synonymous, must figure as the financial backbone of the enterprise and as an example to excite the emulation of the middle classes. The Chicago boxholder and seat subscriber are appealed to in the same manner and actuated by the same motives that distinguish their duplicates in the other cities. But there is this difference in Chicago: that its musicians take a deep personal and artistic interest in the operatic enterprise, while in New York, for instance, the tonal brethren treat the doings at the Metropolitan with either indifference or contempt. Musicians hardly ever are seen at the last named house, while dozens of them were in evidence the other evening when I had the pleasure of attending the "Tosca" performance which marked the opening of the Chicago Opera's season of ten weeks, a term, by the way, that seems all too short for that city, but is looked upon by other localities as their gain, for the big organization is forced to travel in order to give employment to the expensive singers who can be imported from Europe only on contracts covering practically a whole winter.

In advance of the premiere I found the musicians of Chicago discussing eagerly the artists and the repertoire of the coming ten weeks here. The Philadelphia record of the company had been followed closely and there was acquaintance from the scores with even such novelties as "Don Quichotte" and "Cristoforo Colombo." The singing teachers and their pupils were divided into ardent but friendly camps over the merits of the singers, according to the degree in which those personages met the various critical views of style and method. I encountered several piano teachers who felt as deeply concerned about vocal legatos and glottis strokes as about the fingerings in the Busoni arrangements of Bach or the phrasings of some of the rhythmical puzzles in Schumann's "Kreisleriana." It is the cooperation of the musician which will in the end win general public support for the Chicago Opera, as the standard of the repertoire and performances must necessarily remain exceptionally high, and in that manner civic pride will be aroused, as it was with the Theodore Thomas (now the Chicago Symphony) Orchestra. The first note of that civic pride seems to me to be apparent in the dissatisfaction I heard expressed from many sides, because Philadelphia not only shares in the benefits of an organization essentially of Chicago, but also hears it before the patrons at home get the chance and again after it is no longer afforded them. The support in Chicago does not hitherto appear to have warranted more than ten weeks of opera at the Auditorium, but the extension of that period is sure to be necessary in another season or two, because of the reasons before outlined, and therefore the break with Philadelphia, hinted at publicly in the early fall, can be looked upon as an inevitable happening. While Cleofonte Campanini and the Chicago board of directors have no artistic objection to Philadelphia, it is a safe guess that they will not utilize its hospitality as soon as the money shall come in fast enough at home to warrant the elimination of the sister city.

In the meantime the vocal teachers of Chicago hail the Opera here as the greatest imaginable blessing, for the farmer's son and daughter are succeeding in getting father to mortgage the alfalfa hullers, chilled plows and wind stackers, so that Hiram and Mary Jane can leave the country choirs, come to town for a few terms of lessons and try to train their voices for \$2,000 per night grand opéra. Formerly many of the Hiram and Mary Janes went to New York, but now they are enabled to stay nearer home and yet be in touch with first class opera sung by renowned and capable artists.

To Chicago fashionable life, the Opera premiere on Monday represented the customary gala occasion and for the delectation of those versed in such matters the best bibs and tuckers of foreign and domestic dressmaking were in lavish evidence, garnished with glittering gem accessories representing munificent outlays. The society reporters alluded to the spectacular side of the exhibition as "brilliant," and beyond a doubt it was. If the scene lacked something of the large auspiciousness of a New York or Philadelphia operatic opening, it was only because of the limitations of the setting. The Auditorium primarily was not built to do duty as an opera house and even with the alterations since made the proportions of the house are not the most suitable for the present purpose. While there is an intimacy about the Auditorium which brings the stage and the audience close together, the effect is a bit topheavy judged from the standpoint of opera house architecture. Those persons seated in the rear of the parquet, for instance, are almost on a level with the lower tier of boxes and cannot turn their heads without looking directly into the faces of the occupants.

But there are compensations at the Auditorium, and they weigh heavily in the balance. The acoustics of the hall are a delight to singers and hearers alike, and in that respect neither New York, Boston, nor Philadelphia is able to compete with Chicago. To help appreciate at his best such a conductor as Campanini, the Auditorium serves ideally. He does things with his orchestra in the way of tonal nuance that not even the Manhattan Opera House, with its intimate confines, allowed him to exemplify. A notable instance of such shading and of exquisite clarity in sound division was the finale of the first act in "Tosca." Usually the episode is a confused blur of sound. Aided by the acoustic balance and by Marcoux's powerful voice, Campanini gave the finish of the act a musical value which lifted it far above the usual performance. The effect was overwhelming and brought more applause from the audience than the first act curtain ever receives in New York or had in Philadelphia when I heard the Chicago company do "Tosca" there early last month.

Campanini's wonder work with the baton was evidenced also by the thousand and one little touches with which he vitalized the contributions of the orchestra and chorus, and by the confident delivery of the soloists, who plainly displayed their supreme trust in the prescience of the leader. He is the dominating spirit of every opera he conducts, and his participation at the desk means an added emphasis in box office receipts, much as Toscanini exerts drawing power in New York. What Cam-

panini will be able to do for Chicago in a managerial way remains to be seen, but there is every reason to feel at ease concerning his ability. He has taken hold of things in a determined, business-like way, impressed his own ideas on his staff without upsetting the useful phases of the executive system of his predecessor, and so far has solved admirably the problem of being both impresario and conductor without confusing the two posts or allowing either one to suffer in consequence of the other. The attachés of the Chicago Opera are much impressed with the quiet and decisiveness of the Campanini rule and one of the high officials of the company remarked to me that "Cleofonte will turn out to be a revelation, for he is the very kind of man Chicago wants. Gifted with shrewdness, foresight, artistic knowledge and tremendous experience, he knows exactly what this public and the guarantors desire, and he intends to give it to them to the last detail." With such feeling toward him on the part of his associates, Campanini has every reason to feel that his tenure of office will be long and successful in Chicago.

Mary Garden's Tosca remains a striking histrionic presentation, bringing out vividly the emotional variety of the part and rising to the climaxes with sure intuition and clever technic. In song Miss Garden has many effective moments, but more that offends because of her seeming carelessness regarding purity of tone production. She uses her vocal apparatus constantly as a medium for emotional suggestion, with the result that there is in her work very little singing for the sake of beautiful singing and when she encounters such an episode as the "Vissi d'arte," for instance, she has not at her command the practised resources for the exposition of pure bel canto, and resorts to overemphasis and explosive tonal utterance. Utterly inexcusable is her use of French, while her colleagues sing Italian. (To make matters worse, she does the "Vissi d'Arte" in Italian and at its conclusion calmly returns to French.) Has not Maestro Campanini something to say about this?

Our old friend, Amadeo Bassi (as Mario) has improved surprisingly, as my telegram last week informed MUSICAL COURIER readers. The former Bassi vehemence has given place to fine artistic restraint and he has taken out of his high tones all trace of the extremely penetrating quality they used to possess when projected beyond their natural volume. His voice has grown fuller in the course of its maturing process, but his art has grown, too, and he now sings as a man sure of his intentions and of his resources. His first act aria was a piece of vocalism polished to the highest degree. His defiance of Scarpia in Act II revealed eloquently the extent to which Bassi now is able to employ strength correctly without loss of quality. His solo in the third act aroused the audience to such a pitch that he had to repeat it. South America seems to do wonders for tenors. It advanced Bassi artistically beyond a doubt, and one never should forget that Caruso came from there to his debut at the Metropolitan.

Vanni Marcoux, the Scarpia, repeated the powerful interpretation reviewed in these columns on

the occasion of the Philadelphia premiere a few weeks ago. If anything, Marcoux made even a deeper impression here, for he was not so nervous, had his voice under infinitely better control and showed conclusively that he is an accomplished singer as well as an unusually intelligent actor. The amorous incident in the second act is handled by Marcoux with such art that he does not for a moment offend good taste. (One does not understand why Boston or its mayor became so excited over the happening. At best, "Tosca" is not a play for the kindergarten or the Sunday school.) Marcoux, through a wealth of subtle "business," makes more of his part in the first act than any other operatic Scarpia ever seemed to find in the role.

\*\*\*

A word, too, for Constantin Nicolay, who did the Angelotti interlude with a real sense of characterization, and sang the few phrases that fell to his lot with care and polish.

And before I forget it, let me remind Miss Garden that in Philadelphia, as in Chicago last Monday, she held aloft the knife with which she stabbed Scarpia and the footlight glare showed the blade to be spotlessly clean and shiny. Her action a moment after, in wiping her hands on the tablecloth, raised a titter on both occasions when I saw her do it.

The Chicago opera audience is like New York in its full and frank applause when it likes a piece of singing or the finale of an act. In Philadelphia the listeners seem to show their appreciation by a certain solemn and silent content.

#### Flonzaley Quartet Concert.

At the 131st Artists' Recital of the Amateur Musical Club, given by the Flonzaley Quartet at the Studebaker Theater last Sunday, Messrs. Betti, Pochon, Ara and D'Archembeau played Beethoven's C minor quartet, op. 18, No. 4; Leclair's "Sonata a tre," for two violins and cello, and Dvorák's quartet in C major, op. 61. I was disappointed because they did not give me a chance to hear the Schönberg composition, about which Eugene E. Simpson wrote so feelingly not long ago from Leipsic, but I suppose the Flonzaley players are reserving that for later in the season, when they shall have fortified themselves with sufficient box office receipts and can turn away the wrath of its patrons by fleeing to Europe.

Exquisite tone blending, subtle dynamic shading, utmost refinement and authoritative musicianship continue to mark the readings of the four artists. For homogeneity of purpose and execution, light and shade of interpretation, and knowledge of how to impart color to a form of music making so often rendered dry and mechanical through lack of inspiration, the Flonzaley ensemble, to my mind, have no equal in the musical world, and there is no reason why this should not be said. They are building up for themselves an enormous paying clientele all over this country because they give hearing to only the best in chamber music and are able to do it in an interesting manner. Private reports from Europe prophesy that the Flonzaley's American presentation of the Schönberg work is sure to be a surprise of the most agreeable sort. Chicago admires the organization unreservedly and hearty applause marked the finish of each movement. Conversations held with local musicians after the concert confirmed the enthusiastic opinions won by the Flonzaley aggregation in New York and in every other cultured music center.

#### Mrs. Freer. National Champion.

The title just written does not mean that Eleanor Everest Freer is the champion composer of America—although she is a prolific and singularly gifted writer of good music—but she is known nationally as a champion of nationality in music, American na-

tionality, and particularly she is a champion of the use of the English language for songs and operas sung to the people of this country. Mrs. Freer, over the signature "E. E. F.," often has sent communications to the MUSICAL COURIER on the subject of American compositions, woman composers, English diction in song, the use and abuse of our vernacular, and other kindred topics, and very good comments they were, sharply critical and helpfully suggestive. To those persons who claim that the text translations from the foreign languages into English are not as good as the original, Mrs. Freer now has an extraordinarily convincing answer. One of her songs, "My Garden" (from "Six Songs to Nature"), an exceedingly atmospheric composition is set to these English words by Thomas Edward Brown:

A garden is a lovable thing, God wot!  
Rose plot, fringed pool, fern'd grot.  
The veriest school of Peace.  
And yet the fool contends  
That God is not.  
Not God! In gardens,  
When the eve is cool?  
Nay, but I have a sign:  
'Tis very sure God walks in mine.

Mrs. Freer and Alfred Nonnez translate the foregoing into this lilting French version:

#### MON JARDIN.

O jardin! tu es mes amours, Dieu sait!  
O Roses,  
Sac d'azur,  
Miroir—  
Image parfaite de paix;  
Quel insense!  
Me dire que Dieu n'est pas!  
Sans Dieu, un jardin,  
Dans l'air frais du soir?  
Dieu passe dans le mien,  
Quand l'ombre vient,  
J'en suis certain.

Any one who has sense for meter and rhythm and is able to follow the French meaning of the text, will appreciate the skill of the Freer-Nonnez translation. The line, "Quel insense! Me dire que Dieu n'est pas!" is a potent index to the system employed which, besides making for phonetic beauty, also preserves the meaning and the syllabic accents in their proper relation to the musical inflections. Mrs. Freer was asked for permission to reprint "Mon Jardin," as it is so excellent an example of what can be done in text translation when the labor is undertaken with true artistic sympathy. If such striking translations can be made into French from English, they can be made just as well into English from French—provided, of course, that the translator has enough musical and literary knowledge to cause word and accents to meet in euphonious concurrence.

#### More Nationalists.

A very interesting luncheon at the Cliff Dwellers' Club was the one to which Mr. Devries and myself were bidden by Clarence Eddy. In the light of events that developed subsequent to the breaking of bread, I am almost convinced that the gathering was arranged with amiability aforethought, for Walter Spry suddenly started an acute and well delivered attack on what he called the unfairness of the MUSICAL COURIER toward the American composer. He took exception, especially to the habit practised by a certain facetious column of this paper, of telling how infrequently and poorly the American composer eats. Mr. Spry held that such treatment of the American composer is not dignified, and that he should not be ridiculed in the eyes of his fellow countrymen by being belittled. Answer was made to Mr. Spry that there is nothing ridiculous or belittling in being hungry; that, on the contrary, the aching absence of food is decidedly said and even tragic. The purpose of the paragraphs in question was pointed out to Mr. Spry in the explanation that they are directed not at Amer-

ican composers, but at the public, which neglects many of them who have merit. Mr. Spry's attention was called to the hundreds of MUSICAL COURIER editorials which urged the public to give ear to good American compositions, and advised the composer how to get his works heard. Mr. Spry was asked whether he is acquainted with that department of the MUSICAL COURIER which devotes over a page every week to enumerating the current performances of American compositions. Mr. Spry acknowledged that he knows such a department. Mr. Spry was reminded that the MUSICAL COURIER now is giving a prize of \$200 for the best libretto, to make it easier for the American composer to find material enabling him to take part in the N. F. W. C. \$10,000 prize for a grand opera. Mr. Spry was challenged to name any other music paper in the world which has extended to the American composer as many benefits as those just named. Mr. Spry did not name such a paper. He did, however, say that his grievance was based on a specific instance, and inquiry developed the fact that he felt hurt because the MUSICAL COURIER failed to review a set of piano variations by Mrs. Beach, which Mr. Spry says he sent to this paper. Mr. Spry added, and unfairly, I should say, that he thought Mrs. Beach's variations were not discussed in the MUSICAL COURIER because the publisher had not advertised the composition in our paper. Aside from the fact that hundreds of works not advertised with us are reviewed in our own "Publications and Reviews" department, Mr. Spry's contention held no merit, because no such composition as the one he speaks of ever was received at the MUSICAL COURIER office, nor has it come under the eye of the present writer anywhere else. Mrs. Beach is a composer of merit and her work commands respect and is entitled to review. Mr. Spry promised to send another copy of the Beach variations to the MUSICAL COURIER office, and so the matter was adjusted as it should be when differences are discussed between polite citizens in a spirit of fairness and without rancor. Allen Spencer, who was present, bore a little chip on his shoulder because he claimed that "at least ten American composers are writing great symphonic works which are not being heard." Editor produced his pad and pencil and said: "Name them." Mr. Spencer and Mr. Spry consulted and finally brought forward the name of George W. Chadwick. I could not agree with them that Mr. Chadwick's good works are not being heard, but if I am wrong, perhaps Mr. Chadwick could be heard from on the subject.

Mr. Spencer remarked, furthermore, that he knew a young American who had written half a dozen excellent piano concertos. Mr. Spencer is a concert pianist. I asked him whether he plays in public any of the concertos in question. He replied that he does not. "Why?" I inquired. He smiled his reply.

Rossiter G. Cole and Clarence Eddy agreed with Messrs. Spry and Spencer that American music should be "boomed" because it is American music. George Hamlin and Clayton F. Summy sided with me, that music should be boomed because it is good, and not because it is American, Assyrian, Chinese, German, or Samoan.

#### Notes by the Wayside.

Theodore S. Bergey's Chicago Opera School was made the objective point of a visit and found to consist of a handsome suite in the Fine Arts Building, with a miniature platform stage upon which future Toscas, Marguerites and Brünnhildes are taught by Mr. Bergey how to stand, sing, act and take encore bows. Mr. Bergey has sound ideas on business as well as on music, and gives his pupils that practical advice which sometimes is as necessary as a knowledge of singing when they are contemplating a career and desire to reach it without



crossing the Atlantic and crossing the palms of foreign impresarios with silver.

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"I believe I have the artistic temperament."

"Why?"

"I hate to work, and it is the hardest thing in the world for me to keep out of debt."—Chicago Record-Herald.

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Emil Liebling, between the intervals of teaching nine hours a day at Kimball Hall, gives piano recitals in Indiana, Wisconsin, Michigan, Missouri, Tennessee and Texas, writes half a dozen original piano compositions every month, delivers lectures at out of town colleges and music schools, indites musical essays for magazines, and manages, in spite of such activity, to keep in touch with the Mexican situation and to astonish a musical editor who thinks he knows something about piano doings by telling him that Max Reger has just published an aggressive arrangement for piano of Chopin's unoffending little "Minute" waltz.

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A canny Chicago tickler of the ivories said that if Paderewski is the lion of the piano, De Pachmann must be the puma.

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Arthur W. Burton is another busy B at the Fine Arts hive of industry. He teaches a large vocal class and is peculiarly fitted for his chosen work, because of the extent and variety of the musical training he himself has enjoyed, including ten years' study of the piano, and artistic sojourns in Berlin, London and Paris. Mr. Burton believes that a teacher should not entirely sacrifice solo ambitions to pedagogy, and he keeps up his recital and church work to concert pitch—as René Devries made assurance, and he should know.

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Felix Borowski (music critic of the Chicago Record-Herald), also is the writer of the Chicago Symphony Orchestra program notes, a composer of renown, and a successful teacher of harmony. These Chicago critics are a queer lot. They all seem to be able to make music as well as to write about it. Maurice Rosenfeld (Examiner) and Glenn Dillard Gunn (Tribune) rank as pianists of parts.

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Walter Spry, beginning his piano teaching career in Chicago with one room and a piano, now is proprietor of the Walter Spry Music School, with two branches outside, and one hardly can say how many rooms and how many pianos. He is a graduate of the Berlin Royal High School of Music, but he inclines to the more thorough French method of foundational instruction with solfège as a basis. Mr. Spry's belief is that the German system "seeks to impart the higher finish but overlooks the elementals, a very bad scheme for students who are not advanced." The Spry school has children's classes, and the little daughter of Frederick Stock, conductor of the Chicago Symphony Orchestra, had just finished a lesson when the callers arrived. Mr. Spry studied harmony with Waldemar Bargiel, in Berlin, and tells how that eccentric old musician used to say, "Wagner, Wagner, who is Wagner?" and "Brahms is my friend, but I must give it as my opinion that he cannot compose." One of the teachers at the Spry school is William Beard, who conducts vocal classes (Mrs. Clarence Eddy is another singing instructor there) and gave the New York listener an opportunity of hearing one of his gifted pupils sing. She is a little lady with an extraordinarily big voice, ranging over two octaves, and beside displaying unusual musical taste, excellent diction and uncommon temperamental impetus, she also accompanied herself on the piano with real art. Remember the name. It is Harriet McCon-

nell, and it will not remain unknown. Mr. Spry informed me that the MUSICAL COURIER is the only music paper which he ever takes home to read.

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One of the Chicago dailies takes exception to the name "Gay White Way" for Broadway, in New York, and abuses it for being garish, cheap, provincial, and not much more than a lane for advertising purposes. The Chicago paper says that Michigan avenue, in this city, is the real White Way, with its magnificent Lake vista, its broad reaches and its beautiful lighting. There is no doubt that the comparison falls out in favor of Chicago. Real New Yorkers feel no pride in Broadway, nor do intelligent visitors to the metropolis see any picturesqueness in our famous thoroughfare. Broadway in reality represents only sham Bohemianism; it is a synonym for laxity and looseness; as a street, its glories are a myth, its greatness is a legend. When Chicago receives permission from the Illinois Central Railroad to improve the Lake front into a park, no city in the world will have as imposing a water side, except New York perhaps when it receives permission from the New York Central Railroad to make municipal use of the shores of the Hudson River.

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At least our American composers keep up with the times. John Carpenter is out with some songs written to verses by the Hindu poet who won the Nobel Prize recently, and Mrs. H. H. A. Beach publishes a set of "Variations on Balkan Themes," for the piano.

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Ernest L. Briggs, one of the enterprising Chicago managers, received a visit during which he told me that he considers the MUSICAL COURIER the only paper to advertise in, for the purpose of getting practical business results. He was very enthusiastic about the singing of William Hinshaw, who had given a concert in Milwaukee the evening before under the Briggs management. That busy gentleman's office was humming with activity during the call and looked a place that might justifiably adopt the old Pinkerton motto, "We never sleep."

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"During the evening a musical and literary program was prevented."—Illinois State Journal.

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Although everybody in Chicago has a weakness for imagining that it is the only city where hard work is done, not every managerial bureau is as busy as the Briggs. Mr. Devries and I endeavored several times to see Lolita D. Mason (former Vienna correspondent of the MUSICAL COURIER), but she could not be found at the address which she gives as her headquarters. In a large room, behind a wilderness of empty desks, we found a lone woman who informed us that Miss Mason does most of her business at home. As this is a truth telling trip of musical observation and not a journey of "jollying," I point out to Miss Mason what she might have missed had Mr. Devries and I been, instead, Caruso and Bassi looking for a concert manager.

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Another apparently deserted place was the Cosmopolitan School of Music, whose seeming desolation was emphasized because of the prosperity that appeared to be attending nearly all the other music schools we visited. At the Spry institution, at the Chicago Musical College, at the American Conservatory, at the Sherwood School, students were coming and going, the corridors showed life and bustle, and the teachers were seen at work in every classroom. But at the Cosmopolitan School

we glimpsed only two visible pupils, heard music from only one studio, and encountered in the corridor an amusingly self sufficient little lady, apparently a stenographer, who, when informed that we wished to take a look around the school, seemed to be in a panic, and kept the president, a Mrs. Bracken, whom we thought to see, behind a glass door, peering fearsomely at the visitors. The stenographer informed us that if we wished to obtain advertising we had better see the person in charge of that branch. Mr. Devries replied as gently as he could that we were there solely for the purpose of inspecting the school, but that evidently the school was afraid of an inspection. Said Mr. Devries: "I am going to ask Mr. Liebling to print the story of this visit." Said the stenographer lady: "You can do as you like about that." Therefore I print the story.

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Mrs. Reed, president of the Columbia School of Music, was more politic, for though she is not an advertiser in the MUSICAL COURIER, she placed her secretary at our disposal, who showed us as handsome a set of empty rooms (some of them done in regal oak paneling) as we ever hope to see in a music school. We heard very little music and that little consisted only of vocal lessons. Violin and piano strains were not audible. Ludwig Becker is one of the able teachers at the Columbia seat of tonal learning.

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There was nothing listless or secretive about the American Conservatory of Music, where the president, John J. Hattstaedt, bade us inspect as much as we liked. The American is a school whose dignity and earnestness are reflected in all its educational phases, and they adopt that character from the president, who has a quiet, forceful personality, and is grounded as thoroughly in musical knowledge as he is in the business of running a successful school. The teachers he has gathered about him are sufficient evidence of his discrimination—such artists, to name only a few, as Mme. Ragna Linné, a vocal pedagogue of national repute; Henriot Levy and Allen Spencer, young men both, but concert pianists and teachers whose ability is recognized and respected throughout the West; Karleton Hackett, vocal authority; Adolph Weidig, sound theory, sharp and sound violinist, etc. Mr. Hattstaedt told us about one of the Linné pupils, Dorothy Dauncey, about whom Calvé was so enthusiastic that she took the young girl to Europe and placed her under the instruction of Jean de Reszke. She has impressed him so much that the great maestro is teaching her free of charge, on a contingent contract. Another American Conservatory pupil is Marie Bergerson, now in Vienna preparing for lessons with Godowsky. Miss Bergerson appeared before the august board comprising the examiners of the Austrian Royal Academy and made ready to play the Bach, Beethoven and Chopin selections she had made ready for the test. Godowsky, head of the board, asked his colleagues, "How would you like, instead, to hear the theme and variations of Miss Bergerson's own composition, which she played for me when I was in Chicago?" The board assented, and at the conclusion of the performance the young girl was admitted forthwith to the Academy, with a recommendation that she join the Godowsky Master Class as soon as feasible. Mme. Linné informed us that the MUSICAL COURIER is the only music paper which she takes to her home for thorough reading, so as to keep in touch with all the musical doings everywhere.

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One of the interested listeners at the Flonzaley Quartet concert was Raymond Hitchcock, the comic opera comedian, now appearing here in "The

Beauty Shop." He very correctly applauded Beethoven more than Leclair.

"One happy discovery in the opera announcements is that Campanini will conduct at three performances the first week. It would have been a sad necessity to conscript the maestro as general manager and deny the public of his supreme authority and genius as director."—Chicago Evening Post.

Mary Garden—Chicago! Ah, Chicago! It is the last word in cities! I live again!

"Daimores—The most wonderful and charming spot on earth! I have been wretched away from it. Chicago, how I love it!

Carolina White—It is wonderful to be back in Chicago. I pinch myself to make sure I do not dream. No, I am awake! Oh, rapture!

Zeppilli—Je suis tickled—beaucoup tickled. Mon Dieu! I almost fainted with joy when the porter called out Chicago.

Ruffo—What is Paris? What is Rome? What is—Pardon! I choke. See Chicago and die!

Campanini—Chicago? Si, si. Hot stuff.—Chicago Tribune.

While the musical din coming from all sides in the Fine Arts and Kimball buildings makes one think that every young person one sees in Chicago is a music student—even in my sleep I heard the confused symphony of the studios—there also are tonal localities where the intention to make noise is good, but the material is lacking—where the musical mill is ready to grind, so to speak, but the substance does not seem to come in from the corn districts. The Auditorium Building is one such place. On almost every door is noticed the name of a teacher or a school, but nearly all those encountered were not busy and had plenty of time to talk about themselves. One of the exceptions was Dr. Frederick A. Clark, who was busy and who did not talk about himself. He is fixing up a new studio, but he stopped long enough to talk enthusiastically about his brother, Charles W. Clark, and to produce one of that singer's latest snapshots, which was promptly appropriated for these pages. Although Charles' name does not appear on the door of Frederick's studio, the brothers Clark will teach there together in as far as Charles' domestic and foreign concert and pedagogic engagements permit. We were allowed to look at some interesting photographs of

Charles W. Clark's Paris home, motor car, garden, etc., and decided that the lot of some American vocal pedagogues in Europe, while it may not be merry, at any rate is extremely remunerative.

F. Wight Neumann, the impresario, was up to his elbows in work, and therefore constituted another occupied person visible at the Auditorium Building. F. Wight is one of the unique figures in Chicago, and has been an integral part of the musical growth of the city.

For decades as manager he brought here nearly every well known foreign artist who toured America, and he made the phrase "under the direction of F. Wight Neumann" so valuable a trademark that at least one of the musical writers in Chicago refused to print it in his paper in connection with concert announcements. "After all," said the writer, in extenuation, "it is the artist who gives the concert and not the manager." That is a question which has two very distinct sides, but cannot be argued at this moment. There seems to be a happy medium, however, consisting of a manager who manages well and an artist who, as the flippancy vernacular of our day has it, "delivers the goods." Evidently F. Wight Neumann has been delivering the goods constantly, for his autographed collection of artist photographs bears tribute upon tribute testifying to the regard felt for him by all the famous personages he has managed. It is the most complete assortment of musical pictures and autographs imaginable. We got a bit of news while we were at the Neumann offices. That shy gentleman is too modest to tell the public that he is the manager in charge of ex-Governor Sulzer's lecture in Chicago, "The Treason of Tammany"—but he is. He was much amused to read in the New York Times that Sulzer had taken in only \$500 at his Buffalo lecture. "The figures were nearer \$2,500," said Mr. Neumann, "but, of course, we all know in Chicago how prejudiced the New York Times is against Sulzer or against any one else it doesn't like."

"Do the New York daily newspapers do such things?" I queried, innocently.

"Scat!" said F. Wight.

We scatted.

Another marvelous collection of photographs belongs to Dr. Florenz Ziegfeld, head of the Chicago

Musical College, whose spacious studio overlooking the Lake is filled with the autographed presentments of Wilhelmj, Liszt, Verdi, Massenet, Kreisler, Kubelik, Ganz, Halir, Gabrilowitsch, Jean de Reszke, Paderewski, Sauer, to name only a few of the celebrated gathering. Dr. Ziegfeld took us over the three floors of the college and gave us a comprehensive glance of the workings of his institute. It was in full blast—the word is used advisedly—and the place throbbed with activity. Called away from pupils, a number of the teachers were bidden to shake hands, and I had the pleasure of meeting Walter Knuepfer, Mrs. Knuepfer, Paul Stoye, Adolph Brune, Mme. Fouché, Mrs. Fox, and of renewing acquaintance with wholesome Maurice Rosenfeld, beautiful Inga Brown, and genial Adolph Mühlmann, our old friend of the Fafner-Fasolt twins at the Metropolitan Opera. Adolph Brune interested me especially, because I remembered his big piano ballades and other works in the large forms reviewed from time to time in the MUSICAL COURIER. The piano classes at the Chicago College of Music all seemed to consist of advanced pupils that morning, for one heard snatches of Liszt, Schloezer, Brahms, the later Beethoven, etc. Dr. Ziegfeld showed us the theater of the college, where practical dramatic training is dispensed, and the ballet school, where, greatly to our regret, a class had just finished and left. The college, even though it does not occupy its own building, covers much space, but should assert more prominence from the street entrance downstairs, where the only sign visible is this: "The Ziegfeld Theater—Moving Pictures—The Mexican Menace." Such is the value of advertising, however, that pupils find their way to the school in spite of the misleading label in front. Dr. Ziegfeld said some feeling things about "ungrateful pupils who receive training at my institution and then publish letters giving credit elsewhere for what they have learned." The plaint sounds familiar. Other teachers please form themselves into a committee of sympathy and communicate with Dr. Ziegfeld.

The many excellent reports received from every side about the Bush Temple Conservatory of Music make a visit to that school a thing to be looked forward to with agreeable anticipation, but the Western schedule Mr. Devries and I are planning renders it impossible to greet the Bush Templars until the return from out of town, some time in December.

A vigorous campaign is being waged by the Chicago Tribune against vendors of spurious drugs, and sham doctrines and religions. In connection therewith, Bert Leston Taylor, compiler of the Tribune's far famed funny column, "A Line o' Type or Two," suggests this musical extension of the good work:

"If the Trib should decide to get after the quack music teachers this is the way to start with the vocalists: Select a perfectly healthy reporter and have him obtain, from a competent teacher, a certificate that he has no more voice than a crow. Then send him to a quack, who will agree to have him in grand opera within a year." And when the esteemed Trib gets finished with the cleaning process in Chicago, the MUSICAL COURIER can furnish it with a list of vocal quacks to work upon in New York. The only reason we do not do it ourselves is because we are too busy running a newspaper.

James C. MacDermid, the composer was held up long enough in the elevator of the Orchestra Building to confess that he never has written a theme and variations for piano. No wonder Mr. MacDermid's friends call him an original composer.

While René Devries was dictating letters, filing away new contracts, seeing a stream of visitors, and answering telephone calls by the dozen at the Mu-



CLARK IN KANSAS.

Reading from left to right: Lucius Ades, Gordon Campbell, Mrs. Lucius Ades and Charles W. Clark.



December 3, 1913.]

## MUSICAL COURIER

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SICAL COURIER offices, I strolled over to the Congress Hotel and watched the first day's doings of the Chicago Opera artists, who had just arrived from Philadelphia. At one table were Dalmores and Huberdeau, guests of Hermann Devries. Secretary Bernhard, polished and polyglot, was entertaining a party of ladies. In another corner of the room was Howard Shelley, the best operatic press representative among Philadelphia fashionables, and the most fashionable Philadelphian among operatic press representatives, together with photographer Matzene, who makes the artistic likenesses of the Chicago Opera troupe seen in the show windows here and frequently in the columns of the MUSICAL COURIER. I finally joined a group consisting of Campanini, Marcoux, Daddi and Glenn Dillard Gunn, where the talk mostly was about—about vocal esthetics, the influence of Puccini and Strauss on modern singing style, the true significance of Verdi viewed from the perspective of a hundred years? Oh, no, none of that. The talk mostly was about the silliness of the Chicago liquid curfew custom which calls in the delights of the bar at one o'clock in the morning and forced Marcoux the evening before to imbibe ice water instead of his customary Wurzburger. When a Frenchman drinks beer he is ripe for the stratagems and spoils of Wagner.

Harrison M. Wild, conductor of the Apollo Club, and teacher when he is not conducting, does not in his decisive bearing and energetic manner show the effects of his twoscore years of labor at the head of one of the finest singing bodies to be found anywhere. I heard part of an Apollo Club concert on one occasion a long time ago, and remember how sorely tempted I was to remain for more, and miss my train for New York. Mr. Wild spoke enthusiastically about the "Creation" and "Elijah" performances and predicted things even more impressive to be done at the concert dedicated to Bach's B minor mass. Mr. Wild, courteous and reticent, nevertheless was drawn into betraying the fact that the attendance at the Apollo concerts recently was not what it should have been and used to be. While he ascribed the defection partly to the competition engendered by the Opera and by concerts, he seemed to think that the chief reason lay in the Monday night concerts, that time being unpropitious for many persons and not as convenient as Sunday, the day to which Mr. Wild advocates changing the concerts. When I asked why such a change was not made, I was surprised to learn that Victor Lawson, proprietor of the Chicago Record-Herald and Daily News, and one of the trustees of the Chicago Symphony Orchestra, objects to Sunday performances of the latter organization, and of course the Apollo Club cannot do oratorio without an orchestra. Why the orchestra is not permitted to play on the Sabbath when Chicago permits other concerts on that day, and even keeps its theater open, is one of the things which Mr. Lawson alone can explain if it is true that his influence causes the distinction. Many of us had hoped that the old puritanical idea of making the Sabbath a day of gloom was waning in America and it is rather discouraging to find the notion still upheld by such an otherwise progressive man as Mr. Lawson and in such an up-to-the-minute community as Chicago. It would do a vast number of persons infinitely more good to hear the Chicago Orchestra and the Apollo Club on Sunday than some of the sixth-rate choirs and unmusical hymns inflicted upon them in many of the churches.

Carl D. Kinsey, business manager, secretary and treasurer of the Apollo Club (likewise the leading spirit of the North Shore Festival), agrees with Mr. Wild in blaming the failing attendance on the Lawson stand regarding Sunday concerts, but in addition, believes that oratorio in itself no longer is the musical attraction it used to be in Chicago.

Mr. Kinsey says that he has tried every possible local means of publicity in order to increase the attendance, but without avail. "Opera has hurt us too," is Mr. Kinsey's plaint, "and yet our club never was better than just now. Out of 487 applications for membership this year only 117 were accepted, and that shows you how carefully Mr. Wild picked his material." Edgar Nelson, organist of the Apollo Club, nodded his assent to all of Mr. Kinsey's remarks.

Mr. Kinsey, too, initiated me into the method by which the small music papers get some of their advertising. They induce the Apollo Club to insert a card in the music paper and in payment the Apollo Club inserts in its programs a card of the music paper. No money passes. The method, Mr. Kinsey tells me, is called "exchange," and he has such contracts to prove it.

A further insight into how advertising is conducted by the small music papers was had at the Sherwood Music School, where in such a publication the president, Georgia M. Kober, showed us a handsome advertisement of her institution and informed us that she will pay \$500 to anyone who can prove that she has a written or verbal contract for such an advertisement or that she ever asked for its insertion. Miss Kober has ordered the paper in question to remove it, but to no purpose. I marvelled greatly to think that there are papers which "exchange" and give away their advertising. I know nothing of such things, but I wonder how they pay for warm shoes and for steak with mushrooms. At any rate, Miss Kober need not worry about such material matters, for Miss Kober advanced the information that the Sherwood School has the largest registration in its history and in consequence is enjoying a tremendous season. I have grateful recollections of Miss Kober's playing of the Liszt E flat concerto some time ago and therefore I know she is an excellent pianist. About her teaching I am willing to take the opinion of her colleagues. Several of them—and not at the Sherwood School—gave her an unsolicited verbal testimonial of merit.

The receipts at the "Tosca" premiere of the Chicago Opera were \$11,300.

A half dozen typewriters in the lobby of the Auditorium on the opening night of the opera, clicked off the names and clothes of the fashionable opera goers as fast as the society reporters procured them.

At the Flonzaley Quartet concert I glimpsed Rose Lutiger Gannon, contralto, and Mabel Sharp-Herdien, soprano, fine artists whose tours are carrying their fame through ever growing territorial circles; D. A. Clippinger, scholar, wit, and successful musician, Louis Burton, Mrs. Smulski, Jeanette London, Felix Winternitz, Luella Chilson-Ohrman.

Thomas N. MacBurney gave us a pleasant little interview in which he modestly set forth the work he is trying to do, and a sly glance over his lesson sheet, which lay inadvertently exposed, showed that he is as busy as any vocal teacher ought to be if he intends to spend a part of the twenty-four hours in sleeping and eating. However, Mr. MacBurney informed us with a merry gleam in his eye that Saturday afternoon had found him away from his studio for a few hours. Why? He had been to a football game, and his interest in the sport dates from the time when he was a scrub player on the University of Chicago team. He had to give up the game owing to eye trouble, and fortunately learned instead how to tackle Schumann, Schubert and Brahms, and how to make effective forward passes with the voice.

Charles Nixon, press representative of the Chicago Opera, arranged a fitting reception for Mary

Garden's arrival. He had a band of Indians at the station to meet her. All Miss Garden could say at the sight of the braves and squaws was "For heaven's sake."

Mary Wood Chase, director of the School of Musical Arts, is a highly accomplished woman who knows not only how to play and teach the piano, but also how to write instructively about the art of music and pedagogics. Her first book on the subject was in such demand that her friends have induced her to try a second, and she is in the throes of it now, but feels that she cannot continue such literary labor indefinitely and at the expense of her playing, which remains her strongest as it was her first musical love. Under the Chase direction, the School of Musical Arts has developed into one of those Chicago institutions of learning whose outside reputation draws the bulk of the students to this city. Louise Burton, vice-president of the S. M. A., is a worthy associate of the chief executive.

"Dolores," a Spanish opera by Breton, will be one of Cleofonte Campanini's novelties for next season at the Chicago Opera.

In the Pompeian Room at the Congress Hotel, half a dozen of the Chicago Opera artists were overheard in argument. All that could be picked up was: "Da, da, da, da"; "Non—da, da, da, da"; "Si si—da, da, da, da, da"; "Ecoutez, da, dada, da, dada." Since the truth must be told, they were arguing about the ragtime rhythm of "Too Much Mustard," which the band had just played.

Herbert Butler, the violinist with the leonine head and the agile left hand, who when he and I studied music and billiards in Berlin used to be able to play the Ernst F sharp minor concerto better than any of the other young fiddlers, retains all the technic he had then and in addition possesses a degree of musicianship which makes him one of the most sought after of the teachers in Chicago. Mr. Butler has been playing in recital a great deal and says that he must do so in order to keep his new motor car shiny, in repair, and amply supplied with gasoline. Mr. Butler was kind enough also to tell the editor that the only music paper from which an artist can get advertising results is the MUSICAL COURIER.

Filet of sole a la Campanini is one of the popular dishes on the Congress Hotel menu. It is served without the scales, however.

Fred L. Ryder, of the Mason & Hamlin Company, was tearing dynamically through Wabash avenue when we halted him and made him confess that October just past was the best business month in the history of his company.

Mrs. Stotesbury, of Philadelphia, wore \$500,000 worth of diamonds at the Chicago Opera opening, and M. Thomas, a detective, was made her personal guard for the evening. In fact, as one Chicago paper remarks with unconscious humor, "Even when, between the second and third acts of the opera, Mrs. Stotesbury was taken to the room just off the foyer to receive some of the Chicagoans anxious to meet her, the detective kept near by."

Why does Cleofonte Campanini not revive "Griselidis," that charming Massenet opera which was liked so much by connoisseurs at the Manhattan during the Hammerstein regime? Campanini gave a delightful reading of the work there, and he now has with him the three artists who created the successful roles in "Griselidis"—Mary Garden, Gustave Huberdeau, Charles Dalmores.

Max Kramm, whose name was observed on a studio door at Kimball Hall, turned out to be another old fellow student from the Berlin days



under Franz Kullak. Mr. Kramm tells me that his piano classes are full and he cannot accept any more pupils, a fact which it is a pleasure to make known as indicative of the extent of music study in Chicago, where there seems to be enough students to supply everyone. Mr. Kramm has a system by which he got four pupils one evening in a restaurant, but I must not publish it here for fear that many Chicago teachers would stop eating their meals at home.

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Young William G. Paynter is not as fortunate as friend Kramm, for he says that while he gives numerous lessons, he has many more on hand which he would like to sell, and has no hesitancy about making the fact known. He teaches voice, theory and piano. Mr. Paynter is very fond of Chinese restaurants, however, and, of course, music pupils are not too plentiful there. Another thing Mr. Paynter admires exceedingly is Vanni Marcoux's portrayal of Scarpia.

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"Norba" is an impressive male figure which sits at a piano in the Baldwin show window on Wabash avenue and demonstrates how easy it is to operate the Manual Player mechanism. "Is it a doll or is it human?" asks a sign. A special policeman kept the gaping crowd from peering too long at Norba. The letters of that name, by the way, also spell Aborn.

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Evelyn Thaw, Anna Pavlova, and Cleofonte Campanini were advertised in a row on the outside of the auditorium. Evelyn Thaw, apropos, drew over \$28,000 to that hall the week before the Chicago Opera arrived there.

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Glenn Dillard Gunn, gifted with a shrewd knowledge of the business side of music, writes in the Chicago Tribune of November 24, 1913: "The public usually obeys the behest of the advertising columns."

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In the same paper Mr. Gunn points out that almost 10,000 persons attended concerts last Sunday in Chicago, as follows: "Fritz Kreisler's recital was heard by 2,600 people. Arthur Dunham's orchestra played before 2,200. Three concerts in Fullerton Hall during the afternoon and evening were attended by 1,800. The Boeppler Symphony Orchestra in North Side Turner Hall, and Ballmann's orchestra in Lincoln Turner Hall, attracted 1,600 listeners between them. The Kneisel Quartet opened its series of chamber music concerts in the Studebaker Theater before an audience of 1,400. Allen Spencer's piano recital was heard by 600, and as many attended Alexander Zukowsky's orchestral concert in the Hebrew Institute."

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Titta Ruffo uses beautiful phrasing and the Hartmann Rite-Hite Wardrobe Trunk. His testimonial to the Hartmann Trunk Co. is in all the Chicago newspapers. Under Ruffo's picture in the advertisements one reads: "The eagerness of people everywhere to hear Titta Ruffo's wonderful singing has made him a constant traveler over all the world. The Hartmann Wardrobe Trunks have made his travels comfortable."

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Suggestion for Richard Strauss, from the Chicago American: "Another ancient Egyptian peculiarity unknown to our modern music is the use of an animal chorus and animal solos in a symphony concert. But this was highly developed by the Egyptians. The hieroglyph found in the sarcophagus with the instruments set forth that there were certain cantatas and ballet scores in which trained elephants, nightingales, dogs, roosters, owls and singing ibises were used."

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The fifth United States Land Show is in progress at the Coliseum. I wished to go there because

the newspaper said that one can see at the exhibition products of the soil, stream and forest, and arts from the rude ones of the aborigines to those of America's most advanced commercialism. Also there are a stuffed mountain lion, with a total stretch of something more than eight feet; a gaunt timber wolf; a mountain goat; mammoth cheeses five and a half feet in diameter and six feet high; peaches weighing twenty-one ounces, and numerous other unusual and wonderful sights. But, unfortunately, handbills at the entrance of the show announced "Today Is Irish Day" and "This Also Is Georgia Day," and promised the performance by vocal chorus of "In Georgia Land," "Dixie," "Marching Through Georgia" and "Come Back to Erin," "Kil-larney," "The Harp that Once," "Off to Philadelphia," etc. I did not go to the show.

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A contemplated visit to the Redpath Lyceum Bureau was postponed until the return to Chicago from the Far West.

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By the time this batch of news reaches New York, the MUSICAL COURIER travelers will be making the acquaintance of music in Kansas City.

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Mrs. Edward C. Moore, wife of the Chicago Journal's music critic, said that the MUSICAL COURIER is the only musical paper she reads.

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Mr. Adams, of the Wolfsohn Bureau, was lobbying at the Auditorium, and Loudon Charlton performed the same act at the Fine Arts Building.

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On the proscenium arches of the Auditorium are inscribed the names Gounod, Verdi, Mozart, Rossini, Beethoven, Berlioz, Haydn, Schumann. Were not Bach, Wagner, Schubert and Chopin pretty good also?

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For the life of me I cannot figure out why a white bearded man, who stood next to me during the shooting of Mario Cavaradossi in "Tosca," turned, passed into the lobby, and hummed the "Toreador" song from "Carmen."

LEONARD LIEBLING.

### PADEREWSKI IN FINE FORM.

Paderewski's third recital at Carnegie Hall last Saturday afternoon, November 29, was epoch making in the annals of New York's musical life. The pianist was in great form and held his audience throughout a long program and five or six encores without a moment of fatigue and with ever increasing enthusiasm. It was an unusual manifestation of popular success, as well as of wonderful pianistic ability and force. It is also worthy of remark that Paderewski was able to hold the applause back by his quiet dignity, so that the various movements of the two sonatas could be played without interruption.

The first number on the program was the sonata in D minor, op. 31, No. 2, by Beethoven, and it was played with a wealth of tonal color of which Beethoven may have dreamed, but which could certainly never have been attained on any but the modern piano. Much of this formation of tonal color was due to Paderewski's wonderful skill in the use of the pedals. He has developed an astonishing ability in sustaining the essential notes of the harmony and produces effects which are unusual, if not entirely unprecedented. After the sonata he played three pieces from Daquin and Couperin, the "Le Carillon de Cythere" of the latter being encored. These are delightful pieces and give opportunities for the display of daintiness and lightness of interpretation, as do all pieces of the older school. The sonata in F sharp minor by Schumann was played with a most impressive depth of feeling, and espe-

cially the second movement—the aria—was full of mystery and charm. The finale was taken at a rapid and brilliant tempo and the dynamic effects in this movement were very strong and massive.

Of course, the whole audience waited with impatience for the Chopin numbers, this being reputed to be Paderewski's strong point, though the writer failed to see in what particular feature he played the Chopin numbers better than those of the other composers represented on this varied program. Indeed the rendering of the whole program was on a plane of such high excellency that it seems impossible to state with any truth that any one composer was the most favored. The great left hand study, op. 10, No. 12, was played with an immense amount of power and the right hand melodic part was wonderfully well brought out, a thing which every pianist knows is difficult to accomplish. No. 7 of the same opus, with its beautiful melody, was repeated in response to insistent applause. The mazurka in A minor, which is heard all too seldom, was so charmingly brought out and the delicacy and beauty of its harmony so thoughtfully interpreted, that this seemed especially delightful. The old favorite polonaise in A major ended the Chopin group.

After this Paderewski played a composition by his pupil, Stojowski, the "Chant d'Amour," a most attractive piece of melodic work, effective for the piano and lending itself well to this pianist's skill in producing varieties of color tints. The final number on the program was a Liszt "Hungarian Rhapsodie" (the tenth). Following this there was applause long and loud, and the pianist was evidently in a generous mood, for he played encore after encore for the delighted audience, which remained standing until it became evident that there were to be no more offerings on this memorable occasion. It may be added that Paderewski was in better form at this concert than at his other appearances here this season, and perhaps has never been heard to better advantage in New York.

### MELBA-KUBELIK DRAWING POWERS.

The MUSICAL COURIER is in receipt of a telegram from Howard E. Potter, dated Seattle, Wash., December 1, in which it is claimed that the Melba-Kubelik tour is proving to be one of the greatest concert attractions in the annals of this country. Mr. Potter reports that the Chicago Auditorium was crowded; the receipts for the concert in the St. Louis Coliseum amounted to over thirteen thousand dollars; Convention Hall at Kansas City yielded over twelve thousand dollars; the St. Paul Auditorium was packed to the doors—three hundred chairs being placed on the stage—while the same condition also prevailed in the Duluth Lyceum Theater. Every seat was sold in the State Armory at Spokane before the concert began; and at Seattle, on Monday evening of this week, three hundred chairs were placed on the stage. Mr. Potter reports that fully one thousand disappointed people were unable to gain admission to the Melba-Kubelik concert in the Washington metropolis.

We have had two operas in New York within the last week or so the scenes of which are laid wholly or partly in America; "Masked Ball" deals with the neighborhood of Boston, and "Manon Lescaut" shows in the last act a Southern plain. Does this constitute American opera? If it does, why not mail the National Federation of Musical Clubs a copy of these works and let them stand their chance with the rest? They might win the prize.

The well known recorder of Russian folksongs, E. E. Linieff, has proposed to the Ethnographical Section of the Russian Geographical Society that archives be established to preserve talking machine reproductions of Russian folksongs.



## SPEECH IN SONG.

A writer calling himself Timotheus published an article on Tone in a series of essays printed about a hundred years ago in London, from which article we cull the following excerpts:

Perhaps the most insurmountable difficulty which writers on vocal art have found lies in the insufficiency of language, or, indeed, any known characters, to convey any precise idea of tone, "the ninety-nine requisites out of the hundred," a singer ought to possess. To say that a tone is loud or soft, full or thin, sweet or brilliant, or rich or smooth or harsh, conveys no notion which can be interpreted by all men in the same sense. Neither is there any standard to which we can refer. No two voices are alike. No voice bears any near resemblance to the tone of any instrument. Neither can we call to mind any one voice or instrument that possesses all the qualities it is necessary for one who treats on vocal art to describe; and lastly we are wholly unable to determine what are the real, positive, unmixed effects of tone, from the almost inseparable connection which there is between the various component parts of good singing. Voices totally unlike are found to be equally agreeable; nay, there is a decided necessity for great diversity in the volume and even in the quality of tone, to mark the different shades of passion. It is, therefore, by no means uncommon to find that a performer with a moderate share of voice, affects the hearer infinitely more than one whose mere tone is much more pleasing in itself.

Our author proceeds in this vein for some time before he begins to tell us what pure tone is. First of all he names the instruments which, to his mind, have the purest tone. His selection appears to us to be odd, to say the least.

We can enumerate only five instruments which appear to us severally to enjoy the primary properties of fine tone. These are the musical glasses, the Aeolian harp, the bugle, the bassoon, and the flageolet.

The musical glasses are now obsolete. Probably the modern orchestral instrument, the celesta, has a tone resembling them.

We have no comment to make on the next sentence, however.

What we mean by pure tone is, that it be free from any obvious taint, such as is derived from the reed or string by inferior players. There is also a piercing, harsh tone brought from the trumpet when overblown, that produces the effect to which we allude. By pure tone in singing we mean to describe that which neither partakes too strongly of the lips, the mouth, the nose, the throat, or the head, but which comes freely from the chest, and is justly delivered from that particular place in the passage which we learn by sympathy, and which we perceive to be exactly the same in all well taught singers by the Italian method. A tone so generated and so emitted is the pure, natural voice.

We pass over several pages of the essay and come to a passage which is of historical interest because it is a description of a style in vogue a century ago.

The present most approved school of English bass singing proceeds entirely upon a most erroneous principle. The method now in use of rounding the mouth to the greatest possible aperture, and of thus producing a body of tone, and thus equalizing it upon all vowels has the effect of introducing *u* or *oo* between the consonants and vowels. Thus:—When the dine of arms is past, becomes—Ooen thoa duin oof oearms is poost—a little softened down to the ear. No singer of the school, fit to be heard, has appeared.

We should like to add our testimony to that of our dear departed brother Timotheus, that no singer of the school, fit to be heard, has even yet appeared, or is likely to appear. For there is no quality in speaking or in singing which so quickly kills all interest in the voice as the affectation of an unnatural tone.

We hear scores of singers in the course of the season who foolishly sacrifice their individuality in an unnatural tone which they assume for the sake of what seems to them an increased resonance. If they could only be induced to learn that a natural tone which permits every syllable to be as distinctly heard as if pronounced by an elocutionist would make them ten times as authoritative in swaying their audiences! But no; they will persist in doing in the future as they have done in the past—that is

to say, most of them will sacrifice naturalness for the sake of an affected resonance which, though it seems overpowering to the singer himself, is an insignificant affair beside the power of the orchestra and the majesty of the organ. Neither the orchestra nor the organ can pronounce words and command imperatively the attention of the hearer as the singer can. Yet singers are only too ready to neglect their supreme attraction for an imitation of power, like the misguided female politicians in England who pretend to believe that the men of England would sooner be subdued by fibreless female force than by the persuasive eloquence of charms they affect to despise.

Unfortunately, there are very many vocalists before the public who should never have adopted singing as their profession. In their desperate endeavors to succeed they often mislead natural born singers into an imitation of their bad methods.

## SALZBURG MUSICAL FESTIVAL.

A musical festival will be held in Salzburg from August 12 to 20, 1914, to celebrate the opening of the new Mozarteum Building. The Philharmonic Society of Vienna will give three symphony concerts under the direction of Arthur Nikisch and Dr. Karl Muck. These concerts will show the development of symphonic music in Austria, from the classics to Brahms and Bruckner, Mozart's three symphonies forming the center of it all. Under Lilli Lehmann's direction "Don Giovanni" will be given in Italian—three performances. Dr. Muck will conduct. Lilli Lehmann, Geraldine Farrar, Johanna Gadschi, and John Forsell, MacCorman, Andrea de Segura will appear in the principal parts. With the gracious permission of H. M. the Emperor the Viennese Imperial Court Opera will give two performances of Mozart's "Entführung aus dem Serail"—Franz Schalk as conductor, and among other distinguished artists Selma Kurz-Halban, Marie Gutheil-Schoder and M. Piccaver will appear. One special concert of Mozart's less known and seldom executed works will be conducted by the director of the Mozarteum, P. Graener, assisted by others of the society, M.M. Hausner (clarinet), Ledwinka (piano). The Busch Quartet and Prof. Alfred Grünfeld (piano) will give a special chamber music concert. In the Roccoco Park of Mirabell Castle some open air performances will be held. Two of Mozart's Masses will be performed at the beginning and end of the festival. All communications to be addressed to Musikfest Mozarteum Salzburg, Austria.

## NATIONALITY IN MUSIC.

Those people who advance the theory that if there is to be a national school of American music it must be founded on our so-called folksongs, such as the Negro melodies and the music of the Indians (although neither of these can rightly be classed as folksongs of the American people), will find food for thought in the following remarks from the London Musical Times:

"There is a theory that nationality in music depends upon the use of national tunes. Leaving the student to decide for himself according to his own feeling whether such a thing as nationality exists in music—a question of no greater practical usefulness, so far as the actual appreciation of music is concerned, than the several pertaining to the relationship between musical works and their programs—if it exists it depends upon many conditions beside the use of folk-tunes. It is an acknowledged fact that a tune becomes a folk-tune, spreads through the country, and is preserved by tradition, only for as much as it appeals to the people; and that with the course of time it undergoes characteristic alterations whose result is to increase its fitness (as in the well known case of French soldier songs adopted by the Arabs, and

thenceforth enriched with Oriental vocalisms). Therefore if one believes in nationality, it is quite natural to believe that composers will find in the folk-tunes of their country a wealth of eminently suitable material. But they afford, after all, only raw material and all depends upon the spirit in which they are used. Beethoven's 'Rassoumovsky' quartets, despite the Russian themes to be found in them, are Beethoven throughout; nor does the first section of his 'Pastoral' symphony, whose theme is as similar as possible to many Russian folk-tunes, afford any particular ground for comparison with the Russian school. "A categorical case in point is offered in the fact that we have characteristic music on Spanish themes written by composers of different countries; among others Hugo Wolf's 'Spanisches Liederbuch,' Rimsky-Korsakov's 'Spanish Capriccio,' Lalo's 'Symphonie Espagnole,' Saint-Saëns' 'Jota Aragonesa' and Debussy's 'La Soirée dans Granade' and 'Iberia.' And all these works differ in spirit and style (imagine anyone trying to find traits common to Debussy's 'Iberia' and Saint-Saëns' 'Jota'); they display the same idiosyncrasies as any other characteristic works by the same composers, and they do not resemble in the least music on Spanish themes written by Spanish composers.

"The practical advantage resulting from the use of folk-tune, then, does not consist—at least essentially—in its helping composers to assert national idiosyncrasies. What should interest us is the fact that the elements borrowed from or suggested by folk-tune, exactly like those resulting from poetic suggestion, have undoubtedly enriched the musical art."

## VERDI AND BRUCH.

An interesting letter written by Verdi to Max Bruch has just been published for the first time. It concerns the three movements to Bruch's Mass, which was recently performed in Berlin by the Philharmonic Choir under Siegfried Ochs' direction. As so much has been written about Verdi of late, this letter will be found of interest. It reads: "Bonsetto, October 22, 1877.

"To Dr. Max Bruch:

"DEAR MAESTRO—You will probably be surprised that I have not yet given any signs of life since you had the extreme kindness to send me your beautiful compositions, but there are reasons for this. The first is that I received these pieces very late, and then, no sooner had I returned from Cologne than I had such a quantity of affairs to attend to, the one more tedious than the other, that as a result I did not have the leisure for occupying myself with matters infinitely more agreeable. I did not wish to write you myself without having been able to express to you, dear Master, all the pleasure which the reading of this music offered me.

"Indeed, it was made by the hand of a master! I was pleased with it all, but particularly with the fragments of the solemn mass, which are very beautiful. However, modest as the expression of my admiration may be, I hope, dear Master, you nevertheless accept it for your skill and your talent.

"Many thanks, and believe me,

"Your devoted G. VERDI."

Verdi and Bruch met for the first time at the Nether-Rheinish Music Festival in Cologne in the spring of 1877, and they immediately felt great sympathy for each other, and became firm friends. A few months later Bruch sent Verdi the fragments of the mass mentioned, his G minor concerto and some other compositions, which elucidate the above reply.

Verlet at Lyons.

(By Cable.)

Paris, December 2, 1913.

Alice Verlet as Francois won great success at opening of season in Lyons. Many recalls. Given ovation. Splendid criticisms. Osgood.



## GRAND OPERA IN NEW YORK.

**"Parsifal" Matinee at the Metropolitan Opera House Attracts Large Audience on Thanksgiving Day—Herbert Witherspoon Gives Impressive Portrayal of Gurnemanz in Wagner's Festival Play—Geraldine Farrar Becomes Indisposed During "Faust" Performance in Brooklyn—Rita Forna Substitutes for Her in Last Act—Century Opera Company Entertains Thanksgiving Matinee Gathering with "Haensel and Gretel"—Sunday Evening Concerts at Metropolitan and Century Opera Houses.**

### METROPOLITAN OPERA HOUSE.

**"Madama Butterfly," November 24.**

The pathetic ending of "Madama Butterfly" drove many of the patrons of the Metropolitan Opera House out of the big auditorium before the final act on Monday evening, as it generally does, not alone here, but elsewhere. People may not be particular about plays having a pleasant ending, but such a gruesome finale as this Puccini opera has is pleasant to none, and Geraldine Farrar knows how to make it as completely realistic as possible. She was not in especially good voice on Monday night of last week, perhaps due to her recent illness, but her acting was admirable, as it always is. Miss Farrar appears to be having trouble with her high notes, and her entrance song, what one could hear of it—for it was considerably overshadowed by the chorus and orchestra—was sometimes out of tune.

As Suzuki, Rita Forna was most effective, as she always is in this role, and sang well.

Giovanni Martinelli, the new tenor, was a disappointment as Pinkerton. Although he looked and acted the part satisfactorily, his singing showed immaturity and he permitted himself frequently to indulge in a sort of explosive emission which threw the note badly off the key. His singing was not as satisfactory as it was on the occasion of his recent performance in Philadelphia.

Antonio Scotti gave his familiar delineation of Sharpless. As Goro, Angelo Bada showed much ingenuity in his acting of the part, and brought a little touch of humor into this otherwise all too pathetic piece.

The other characters were satisfactory.

The opera was superbly conducted by Toscanini, and it may be added in this regard that critics seem to differ more in the matter of the Metropolitan Opera House performances than in other cases; for some of the critics in the Tuesday morning papers stated that the orchestra was often too loud, while to the present reviewer it appeared frequently to be just the contrary.

**"Lucia," November 26.**

"Lucia di Lammermoor" is a bore and probably always will be a bore. How it ever attained the fame that it has, is a thing that is impossible to understand, and why it should have lived all these years and made its way throughout the whole world of civilized opera houses is still more difficult for some people to comprehend. One can only explain these things by reason of the appearance of some of the great artists who have sung the role of Lucia and who have standardized the work rather by the force of their own personalities than by anything in the way of beauty, which Donizetti's music does certainly not contain. A careful analysis of the work, even by a most sympathetic listener, can show but two numbers of any musical value whatever, and one of these two must be placed on the doubtful list. The first of these in the hearts of the public is certainly the Sextet, than which no more remarkable piece of music in its particular style has ever been composed; the second is the "Mad Scene," which gives the prima donna who interprets it a fine opportunity for vocal display, but is certainly of very doubtful value from the standpoint of absolute music.

There is no doubt but that "Lucia" will continue to hold the stage at the Metropolitan, especially since Frieda Hempel has been programmed for the title role. Her performance of this work on Wednesday evening last was certainly one of the best things that she has done. It seemed to the writer that her acting of it lacked fervor, but the acting of this work is after all quite apart from the main issue. It must be added that Mme. Hempel showed much taste in making the "Mad Scene" less ridiculous from a dramatic point of view than it generally is.

In this opera Italo Cristalli, in the role of Edgardo, made his first appearance on the stage of the Metropolitan, though not in Greater New York, for he had already been heard, on November 22, with the Metropolitan organization in Brooklyn, as Rudolfo in "Boheme." He made a good impression and possesses a pure tenor voice of the excellent quality of which Italy has provided us with so many. Amato was as effective as usual in the role of Enrico, and his magnificent baritone proved to be a delight, as it always is. Especial commendation is due the conducting of Giorgio Polacco.

**"Parsifal," November 27 (Matinee).**

Wagner's impressive festival play was performed for the first time this season at the Metropolitan Opera House on

Thanksgiving afternoon, in the presence of the usual large and attentive audience which characterizes a "Parsifal" hearing.

With a few minor exceptions the cast was the same as on former occasions, as follows:

Amfortas .....	Hermann Weil
Titirel .....	Carl Schlegel
Gurnemanz .....	Herbert Witherspoon
Parsifal .....	Carl Jörn
Klingsor .....	Otto Goritz
Kundry .....	Olive Fremstad
A Voice .....	Sophie Braslau
First Knight of the Grail.....	Julius Bayer
Second Knight of the Grail.....	Carl Schlegel
First Esquire .....	Lenora Sparkes
Second Esquire .....	Marie Mattfeld
Third Esquire .....	Albert Reiss
Fourth Esquire .....	Lambert Murphy
Klingsor's Flower Maidens: Solo groups—	
First group.....	Lenora Sparkes, Rita Forna, Rosina van Dyck
Second group.....	Bella Alten, Vera Curtis, Lillian Eubank
And a chorus of 24 other Flower Maidens, the Brotherhood of the Knights of the Grail, Esquires and Boys.	
Conductor, Alfred Hertz.	

Conditions seemed to be just right last Thursday afternoon, and a performance of unusual merit was the result. The long opera moved without a hitch, and the orchestra



HERBERT WITHERSPOON  
As Gurnemanz in "Parsifal."

intoned the majestic music in a manner worthy of the splendid Metropolitan instrumental organization. It may also be added that Alfred Hertz conducted with circumspection.

Special interest attaches to "Parsifal" at this particular time, inasmuch as it enters the public domain at the end of this year, 1913, which will mark the expiration of the thirty year copyright regulation on the work in Germany. It is well known history by this time that Wagner's last operatic creation, intended for Bayreuth only, will be produced in many cities of Europe beginning with the coming new year.

The Good Friday Spell and Holy Grail music was performed impressively and devotionally on this occasion, and again one was led to believe that in these particular moments of "Parsifal," the bard of Bayreuth rose to heroic heights of inspired musical creation.

Herbert Witherspoon gave a remarkable account of himself as the holy knight Gurnemanz. This distinguished American basso has made a deep and conscientious study of Gurnemanz; consequently his is an interpretation seemingly difficult to improve upon. The Witherspoon voice, physique and action suit the Holy Grail Knight to perfection, and let it be recorded that last week this sterling artist added to his credit another operatic triumph both vocally and histrionically.

Carl Jörn was a satisfying Parsifal, singing intelligently and acting with judgment. The dignified portrayal of Amfortas by Hermann Weil commanded hearty admira-

tion, while his polished singing was that of the consummate artist. Olive Fremstad gave her familiar interpretation of Kundry. The other roles were in capable hands, the sum total representing an adequate ensemble.

**"Manon Lescaut," November 27 (Evening).**

Puccini has learned many things since he wrote "Manon Lescaut." Among other things he has learned that it is necessary to write melody if he would win popularity. In the dramatic parts of this work Puccini has showed himself to be a master, but he evidently did not understand the necessity of condensing his ideas so that the motifs and melodies would become more easily comprehended by the average opera goer. He has gradually come to that since "Manon Lescaut" was written, and each of his operas with the exception of the execrable "Girl of the Golden West," has contained more direct melody than the work preceding it. But the worst thing about "Manon Lescaut" is the fact that the last scene fails to impress one with the depth of pathos that is evidently intended. Why it should fail it is beyond the skill and knowledge of the present writer to say, but it is certainly a fact.

In the role of Manon at the Thursday evening performance at the Metropolitan, Lucrezia Bori was altogether remarkable. She has no such opportunities as Caruso for the exhibiting of her great histrionic powers, but her performance was quite equal to that of the great tenor. In the final scene of the third act, the prayer to the naval commander, Caruso was simply superb. It has rarely been our pleasure to see him do anything more remarkable; and throughout this whole act, as indeed throughout the whole performance, his efforts were superbly seconded by Mlle. Bori. It may be added without wishing to make our praise appear fulsome, that Antonio Scotti in the role of Lescaut was in every way equal to the other two, and that a more remarkable trio would be difficult to imagine. It is only a pity that these qualities should not have been expended on a work of more genuine value than this of Puccini's. It is not necessary to enter into details regarding the other members of the cast, except to add that Andrea de Seguro was very effective in the role of Geronte. The production was admirable and the work of the chorus and orchestra was splendidly brought out by the masterly baton of Giorgio Polacco.

It had always been our impression that Manon Lescaut died in the wilds of Louisiana, but it appears that the Metropolitan management has seen fit to cause her to meet her death in the arid deserts of Arizona. At least one must judge so from the scenery used on Thursday evening, which was like none in any part of the whole State of Louisiana. After all, it matters very little whether Manon Lescaut meets her death in the wilderness of Louisiana or in the Arizona deserts, but we think for the sake of artistic verity it would be worth while for the scene painters of the Metropolitan to pay a visit to the country where the action is supposed to take place.

**"Boris Godunoff," November 28.**

"Boris Godunoff" made its re-appearance on Friday evening last at the Metropolitan Opera House and created the same profound impression that it did when given here last season. The work calls at this time for no long description as that was given at the time of its first appearance, but it remains for us to remark again upon the beauty of the score from the orchestral point of view and of the exceptional opportunities offered to the chorus and to the designer of the scenery and tableaux. Moussorgsky was the typical modern Russian and understood to an extraordinary degree all of the resources of the modern orchestra, and it may be added that nearly all of his orchestral and harmonic combinations are good, which cannot be said of all of the modern Russians, some of whom are so possessed with the desire to be original that they advance beyond the confines of common sense and produce sounds with their orchestras that are not only not expressive, but are sometimes decidedly disagreeable, a thing that is only excusable when the music truthfully portrays the feeling of the drama.

The performance of "Boris" on Friday evening was even better than the production of last season. Adamo Didur in the role of Boris was magnificent. He was the recipient of a genuine ovation from the audience which filled the vast auditorium and which was evidently fully alive to the greatness of this artist's offering. In the role of Theodore, Sophie Braslau made her first appearance here and made a most excellent impression. It is impossible to give any criticism of her vocal attainments or of her dramatic ability, as this role offers such limited opportunity for the display of either, but it can only be repeated that her appearance and manner were effective and that she seemed to be entirely suited to the part in which she was cast. Angelo Bada in the role of Schouiskin showed much force in the dramatic portions of the work. Of the two monks, Varlaam and Missail, the former, Andrea de Seguro, was excellent; Pietro Audisio had a less effective part and seemed to lack dramatic intensity. The role of Dimitri was taken by Paul Althouse who sang the part well. In the small role of Marina, who appears only in a single



scene, Margarete Ober showed her effectiveness both as a singer and as an impressive and powerful actress. She is a valuable addition to the Metropolitan Opera staff. The one incompetent member of the cast of Friday evening was Jeanne Maubourg in the role of the Innkeeper.

But the criticism of this opera cannot by any means confine itself to the work of the principals; indeed with the single exception of Boris, none of the principals have a really good opportunity to display their powers, either in the vocal or the histrionic side of their parts.

The most important feature of the opera is the action and singing of the chorus, representing the Russian rabble, and that was carried out to perfection, and the scenes represented were much enhanced by the beauty of the scenery, designed by A. Golovine, of Moscow and St. Petersburg. This was particularly true of the first scene of the third act, the forest of Kromy, which is carried out in a most modern manner and was singularly effective, especially toward the end of the scene, at the appearance of Dimitri, where the red light of the lanterns shines on the snow and the whole scene is slightly veiled by falling snowflakes. It was exquisite and the curtain had to be raised a number of times to show this tableau, as it did also in a number of other scenes of similar character throughout the opera.

"Boris" is really a good opera, with the exception of the last scene, which is good in itself, but it gives the impression that the opera has no real ending at all. One cannot help wondering what became of Dimitri and of the uprising of which he was the head. It may be that the librettist was restricted by historical fact, but it seems as though some better ending might very easily be found, although no finale could give the impersonator of Boris a more splendid opportunity for the display of tremendous force and power.

The opera was conducted by Toscanini.

#### "The Magic Flute," November 29 (Matinee).

Last Saturday afternoon brought the second performance this season of Mozart's music set to a most inconceivably ridiculous story, which "The Magic Flute" certainly is. However, the graceful Mozartian melodic treatment of the scheme serves to interest and entertain even in these latter days of the year 1913, and the Metropolitan Opera Company faithfully carries out its part in the magnificent production of "The Magic Flute." The stage business is conducted upon a splendid scale, the many scene shifts being executed minus a hitch, while the pictorial side is brilliant and impressive.

As the same cast that has appeared before in this opera again went through their various parts last Saturday afternoon, there is no need to go into a detailed review at this time, but as a matter of record here is the list of performers:

Sarastro .....	Carl Braun
Königen der Nacht .....	Frieda Hempel
Pamina .....	Emmy Destinn
Erste Dame .....	Vera Curtis
Zweite Dame .....	Lillian Eubank
Dritte Dame .....	Lila Robeson
Erster Knahe .....	Lenora Sparkes
Zweiter Knahe .....	Louise Cox
Dritter Knahe .....	Marie Mattfeld
Tamino .....	Jacques Urlus
Sprecher .....	Putnam Griswold
Erster Priester .....	Lambert Murphy
Zweiter Priester .....	Carl Schlegel
Dritter Priester .....	Julius Bayer
Papageno .....	Otto Goritz
Papagena .....	Bella Alten
Monostatos .....	Albert Reiss

Conductor, Alfred Hertz.

#### BROOKLYN ACADEMY.

##### "Faust," November 29.

Brooklynites were favored with the first "Faust" performance of the season in Greater New York by the Metropolitan Opera Company on Saturday evening of last week. It was the second "Subscription Night" of grand opera in Brooklyn, and the opera house in the Academy of Music held a large and distinguished audience.

Despite the fact that some musical modernists decry as thin and sentimental the ravishingly lovely melodies abounding in Gounod's masterpiece, it is evident enough that the popular appeal still retains its firm hold upon the public, as witness the gathering of the multitude at "Faust" performances, and especially when produced as the Metropolitan Opera Company puts on this favorite opera. The solos, duos, trios, quartets, chorals and exquisite orchestration, to say nothing of the all absorbing story and action of the play itself—these elements retain their perennial charm, and thus Gounod's inspired lyrics continue to be sung, hummed, played and whistled throughout the world.

"Faust" may be—to some modernists—sentimental, et cetera, et cetera, but nevertheless "Faust" is a fountain of joy complete to thousands, yes perhaps millions of good people who chance to inhabit this particular terrestrial globe.

This was the "Faust" cast in Brooklyn:

Faust .....	Carl Jörn
Mephistopheles .....	Leon Rothier
Valentin .....	Dinh Gilly

Wagner .....	Bernard Begue
Marguerite .....	Geraldine Farrar
Siebel .....	Rita Fornia
Marthe .....	Marie Mattfeld

Conductor, Richard Hageman.

Geraldine Farrar was a charming Marguerite, but her voice became impaired during the Garden Scene—second act—no doubt as a result of her recent indisposition, but the audience being indulgently disposed in its attitude toward the singer encouraged her by generous plaudits to proceed against distressing vocal odds, especially in the high register. Miss Farrar finally was obliged to retire. Rita Fornia, who appeared as Siebel in the same cast, being substituted in the last act, that the performance might be continued. Latest report has it that Miss Farrar is not seriously indisposed, and that she is to appear next Saturday evening at the Metropolitan Opera House in "Tosca."

Carl Jörn sang sympathetically, his Faust being conscientiously portrayed. The well schooled basso equipment of Leon Rothier suits the difficult character of the Evil One, the Rothier stage deportment also conforming to traditional Mephistopheles demands. Dinh Gilly was a sincere Valentin, and Rita Fornia was a satisfactory Siebel, her rendering of the "Flower Song" precipitating merited rounds of applause.

Saturday evening, December 13, is the date of the next performance in Brooklyn by the Metropolitan Opera Company. "Tales of Hoffman" is the bill announced.

#### CENTURY OPERA HOUSE.

##### "Thais," One Week Beginning November 25.

Nothing better demonstrates the poverty of the present operatic output than the fact that Massenet's "Thais" still holds the boards. This opera has almost nothing to recommend it. It lives, if one must tell the truth, upon the memory of Mary Garden's charms and upon the intermezzo



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BEATRICE LA PALME (OF CENTURY OPERA COMPANY)  
AS MARGUERITE IN "FAUST."

known as "The Meditation." There is scarcely a single moment of definite musical inspiration in the whole opera with the exception of this "Meditation." Of course it is stagey, as all of Massenet's work is, but that does not make a good opera, and "Thais" is certainly not a good opera.

The performance of this work last week at the Century Opera House was one of the very best things that this company has yet done, and the effectiveness of the work was greatly added to by the appearance here of Beatrice La Palme, of the Opera Comique, Paris; Covent Garden, London, and the Montreal Opera Company. Mme. La Palme possesses a truly exquisite voice which she manages with exceptional skill, and she sang the music of Thais with many delightful nuances of expression and feeling, interpreting the part in the way it should be interpreted, that of a capricious and passionate young woman of ancient Alexandria. She also showed excellent taste in the matter of costuming, and gave a symbolic suggestion of the disrobing for which the libretto calls, which is infinitely more effective on the stage than the crudity of a too literal interpretation of the poetic conception. Mme. La Palme scored a very decided success with the large audience which greeted her, and it is to be sincerely hoped that her services can be retained by the Century Opera Company for other representations.

As to the other artists in this cast, Lois Ewell in the role of Thais sang the part fairly well, but showed such exceptionally bad taste in her interpretation of it that she called down upon herself a well deserved protest from certain writers in the daily press. Louis Kreidler and

Morton Adkins were neither of them remarkable in the part of Athanael, although Mr. Kreidler sang the part well. As Nicias, Gustaf Bergman was altogether remarkable. His interpretation of the part was on a very high plane of artistic excellence and his singing was splendid.

#### "Hänsel and Gretel" (Thanksgiving Matinee).

The Thanksgiving matinee at the Century Opera House was Humperdinck's fairy opera, "Hänsel and Gretel," in which only two members of the regular Century Opera Company appeared: Kathleen Howard, who made an excellent Witch, and Florence Coughlan, the Sandman. Gladys Chandler as Hänsel made a fine appearing boy, although her voice was much too weak for the part. Mary Carson as Gretel, on the contrary, sang the part well, but found it impossible to costume it so as to look like a little girl. Bertram Peacock was excellent in the role of Peter, but was badly seconded by Cordelia Latham in the role of Gertrude, his wife. The work was conducted by Carlo Nicosia, who succeeded in bringing out all of the beauties of the score, in spite of the fact that he had constantly to subdue his orchestra in order not to overshadow the vocal efforts of those on the stage.

This was preceded by "An International Ballet," provided by Albertina Rasch, Edmund Makalif, Jeanne Cartier and the Century Opera ballet corps, consisting of the usual dances to which we are accustomed, from the various countries of Europe, more or less idealized; and with peasants in national costumes very much cleaner than any peasants on their native soil. All three of the solo dancers were excellent and Mr. Makalif quite remarkable at times.

"Hänsel and Gretel" and "An International Ballet" will be repeated at the Christmas and New Year's matinees. It is a pleasure to record that there were many children in the house for this performance of Humperdinck's delightful fairy opera, which it is understood was originally composed for the entertainment of some children in his own family.

#### Metropolitan Sunday Night Concert.

New York's big opera house held a large audience last Sunday evening on the occasion of the second concert of the season. The soloists were Pasquale Amato, the renowned baritone of the Metropolitan institution; Josef Hofmann, the pianist, and Louise Cox, soprano. The Metropolitan Opera House Orchestra, under the leadership of Richard Hageman, also contributed its share toward the success of the entertainment.

Mr. Amato was greeted at each appearance with volleys of plaudits and cheers, and at the conclusion of his glorious delivery of the irresistible "Largo al factotum," from "The Barber of Seville," with orchestral accompaniment, the great singer was the recipient of a clamorous demonstration that forced him to return many times to the stage to bow acknowledgment, until finally an encore, to piano accompaniment was granted the insatiable audience. Amato was in splendid voice and seemed thoroughly to enjoy singing to the responsive house, which he literally owned from the start. Encores were also added by the baritone after his second group of beautifully rendered songs. In Richard Strauss' "Morgen," the Latin nature of the artist was held so absolutely within bounds that one could easily imagine the singer to belong to the Teutonic race. Amato's versatility goes hand in hand with his commanding artistry.

Louise Cox possesses a sweet voice which gave pleasure, she being obliged to add an extra number following her well sung Micaela aria from "Carmen." Miss Cox would do well to study the knack of giving a graceful bow, also the suppression of stagey arm movements while vocalizing in concert.

Josef Hofmann gave a finished performance of the Rubinstein D minor concerto, and in the soli group his complete mastery of the keyboard was in evidence, as was also the Hofmann reserved nature. The pianist was called upon to grant several encore pieces.

Sunday evening's entire program was as follows:

Overture, Tannhäuser .....	Wagner
Orchestra.	
Aria of Micaela, from Carmen .....	Bizet
Louise Cox.	
Cavatina, Largo al factotum, from The Barber of Seville .....	Rossini
Pasquale Amato.	
Piano concerto, D minor .....	Rubinstein
Moderato assai. Allegro.	
Josef Hofmann and Orchestra.	
Ballet Music, from Faust .....	Gounod
Orchestra.	
Songs—	
Morgen .....	R. Strauss
Ma Mie Lisette .....	Burgmüller
Deux Bergerettes .....	Weckerlin
Pasquale Amato.	
English songs—	
To My Love .....	Matthews
I'm Singing of You .....	R. A. Brown
Louise Cox.	
Piano solos—	
Soirée en Grenade .....	Debussy
Prelude, C sharp minor .....	Rachmaninoff
Polka, A flat major .....	Rachmaninoff

Nocturne, C minor.....	Chopin
Valse, E flat major.....	Chopin
.....	Josef Hofmann.
March .....	Schubert-Liszt
.....	Orchestra.

#### Century Opera Sunday Concert.

A more than usually attractive and popular program was offered at the last Sunday night concert at the Century Opera House. The orchestral portion of this program consisted of the overture "Fra Diavolo" (Auber), "Slavonic March" (Tchaikowsky), the ever popular "March of a Marionette," by Gounod, which shows this composer in his most delightful vein, and the overture "Poet and Peasant" (Von Suppe).

The vocal part was rendered by the regular cast of the

Century Opera Company, with the exception of Mary Carson, who sang "Caro Nome" from "Rigoletto" (Verdi) with pleasing voice and good interpretation; and an aria from the third act of "Louise" (Charpentier), sung by Beatrice la Palme, whose remarkably fine training and exceptionally musical interpretation lent great charm to this attractive selection. Her offerings were enthusiastically endorsed. Louis Kreidler and Alfred Kaufman sang a duet from "I Puritani" (Bellini), and won such enthusiastic applause that this number had to be repeated. It need hardly be added that the same was true of the sextet from "Lucia," for this number almost invariably has to be repeated whenever it is given. Mr. Kreidler was particularly good in "An Jenem Tag," from Marschner's "Hans Heiling," and he is to be congratulated upon the selection of this splendid aria which is all too seldom heard.

## GRAND OPERA IN CHICAGO.

German Opera and "Don Quichotte" Features of the First Week—"Natoma" Conducted by the Composer.

### AUDITORIUM.

#### "La Gioconda," November 25.

"Gioconda" served as the vehicle to introduce the following cast to Chicago operagoers at the second performance of the season:

La Gioconda .....	Carolina White
Laura Adorno .....	Julia Claussen
Alvise Badoero .....	Henri Scott
La Cieca .....	Ruby Heyl
Enzo Grimaldo .....	Aristodemo Giorgini
Barnaba .....	Titta Ruffo
Zuane .....	Nicola Fossetta
Un Cantore .....	Frank Preisch
Isepo .....	Emilio Venturini
Conductor, Giuseppe Sturani.	

Carolina White in the title role was greeted with hearty applause on her entrance, for she has established herself here as one of the favorites of the company. The part of the Italian singer is not so well suited to her voice as other characters she portrays, and at times she was not exactly true to pitch; however, this was atoned for to some extent by her convincing acting of the part and her charming personality.

Titta Ruffo sang gloriously the role of Barnaba; his voice is wonderfully resonant and his breath control phenomenal. He was given a rousing reception and his personality is so strong that even in this part he stood out a commanding figure; something that is an achievement worth while.

Julia Claussen, who was heard here several times last season, covered herself with glory. She has a voice of warmth and beauty and her range is unusual. She brought great dignity to the part of Laura and won instantaneous success.

Giorgini in the role of Enzo sang exceptionally well and his rendition of "Cielo e Mar" was rewarded with much applause. His voice is smooth and of lovely quality.

Ruby Heyl sang her part very acceptably and the role of Alvise in the hands of Scott was given a creditable delineation. The other parts were well played. Sturani conducted in a favorable manner.

#### "Don Quichotte," November 26.

Massenet's opera was given for the first time in Chicago and was well received. The cast follows:

La Belle Dulcinee .....	Mary Garden
Don Quichotte .....	Vanni Marcoux
Sancho .....	Hector Dufranne
Pedro .....	Minnie Egner
Garcias .....	Helen Warrum
Rodriguez .....	Emilio Venturini
Juan .....	Edmond Warnery
Le Chef de Bandits.....	Constantin Nicolay
Deux valets .....	Charles Meyer
.....	Francesco Daddi
Conductor, Cleofonte Campanini.	
Stage director, Fernand Almanz.	

This opera was thoroughly reviewed in the MUSICAL COURIER two weeks ago when produced in Philadelphia, and the same statements cover this occasion. Marcoux was the star and strengthened the splendid impression he made at his first appearance here as Scarpia.

#### "Madame Butterfly," November 27 (Matinee).

The first matinee of the season was given before an appreciative audience that welcomed the following singers:

Cio-Cio-San .....	Alice Zeppilli
Suzuki .....	Margaret Keyes
Kate Pinkerton.....	Minnie Egner
B. F. Pinkerton.....	Amadeo Bassi
Sharpless .....	Francesco Federici
Goro .....	Francesco Daddi
Conductor, Giuseppe Sturani.	

Zeppilli was the pathetic heroine in this tragic opera and her voice is peculiarly suited to the role of Butterfly. She was most convincing in her acting and her art has grown since her first appearance with the company, three years ago. Bassi was in splendid voice, and it is a pleasure to hear him again this season after an absence of a year.

Francesco Federici, a newcomer, made his debut as Sharpless and showed himself to be a singer of intelligence. Margaret Keyes appeared as Suzuki and gave a good account of herself. Her voice is well suited to this role and her singing of the prayer was excellent. The other roles were acceptably performed.

#### "Walkure," November 27 (Evening).

The first performance of German opera, on Thursday evening, brought out a splendid array of singers. The cast follows:

Sieglinde .....	Jane Osborn-Hannah
Fricka .....	Margaret Keyes
Brunnhilde .....	Julia Claussen
Siegmund .....	Charles Dalmores
Hunding .....	Henri Scott
Wotan .....	Clarence Whitehill
Conductor, Arnold Winternitz.	

Chicagoans have come to expect excellent performances of Wagner opera here, and this one was no disappointment. The Wotan of Clarence Whitehill is so well known that it hardly needs comment; on this occasion he was magnificent and convincing. Jane Osborn-Hannah was excellent as Sieglinde and repeated former successes. Mr. Dalmores brought to the role of Siegmund an authoritative interpretation and was in splendid voice. The Brunnhilde of Mme. Claussen was remarkable; she is a distinct addition to the company and each role she sings convinces us more and more that her art is truly great. Fricka was given a rather strenuous interpretation by Margaret Keyes, but in time she will probably tone down certain ideas. Scott gave an excellent account of himself as Hunding. Mr. Winternitz on occasions has his orchestra well in hand.

#### "Aida," November 29 (Matinee).

The first matinee of the season attracted a capacity house to witness the debut of two new acquisitions to the forces of the Chicago Opera Company—Rosa Raisa, the Russian soprano, and Cyrena van Gordon, an American contralto. The entire cast follows:

The King .....	Gustave Huberdeau
Amneris .....	Cyrena van Gordon
Aida .....	Rosa Raisa
Radames .....	Amadeo Bassi
Ramfis .....	Henri Scott
Amonasro .....	Giovanni Polese
Messenger .....	Emilio Venturini
Priestess .....	Mabel Reigelman
Incidental dances by Rosina Galli and the corps de ballet.	
Conductor, Cleofonte Campanini.	

Both these young women proved distinct artistic additions to the company. Mme. Raisa has a clear soprano voice of fine range and brilliant in the upper register, although a trifle cold. She was an appealing Aida and is an actress of merit. Miss van Gordon as Amneris disclosed a beautiful voice of wide range and warmth; she is, however, a mezzo-soprano rather than a contralto. Her acting was stiff, due probably to nervousness and inexperience. Mr. Bassi as Radames again covered himself with glory; he is singing better at each performance. Mr. Polese has a fine voice, of excellent quality, and made a convincing Amonasro. The balance of the cast was acceptable. The stage management is more lax than ever and the lighting arrangements worse than usual. At this performance two Ethiopian "gentlemen" walked before the back drop in the Nile scene, to the amusement of the audience and the distress, to put it mildly, of Mr. Campanini, who conducted with distinction and verve.

#### "Natoma," November 29 (Evening).

The first performance of the season at popular prices brought Victor Herbert, who conducted his own opera. The cast follows:

(In English.) Opera in three acts, by Victor Herbert.	
Natoma .....	Alice Zeppilli
Barbara .....	Jane Osborn-Hannah

Lieutenant Paul Merrill .....	George Hamlin
Don Francisco .....	Henri Scott
Father Peralta .....	Hector Dufranne
Juan Bautista Alvarado.....	Armand Crabbe
Kagama .....	Constantin Nicolay
Jose Castro .....	Frank Preisch
Chiquita .....	Rosina Galli
A Voice .....	Minnie Egner
Sergeant .....	Desire Defrere

Although this was the thirtieth performance of "Natoma" we cannot say that it impresses with its greatness any more than at its first hearing. Miss Zeppilli as the Indian girl is to be commended for giving the part such a fine interpretation, her excellent enunciation of English being a feat that must have been difficult for her. Mme. Hannah as Barbara displayed versatility, having sung Sieglinde on Thursday evening. It is a far cry from Wagner to Herbert. Her rendition of the "Spring Song" was excellent. Mr. Crabbe won an encore after his singing of the Vaquero's song. The other roles were well filled.

Mr. Herbert's conducting was a trifle strenuous and in many instances the singers were completely drowned by the orchestra.

#### Marchesi's Favorite Anecdote.

One of the favorite anecdotes of the late Mme. Marchesi was the story of Mme. Melba's concert for the Marchesi household. Melba went to Mme. Marchesi's on her arrival in Paris in 1908, as was her custom, and asked what she could do for "my dearest mamma."

"Would you let my dear servants here in the house hear what a wonderful thing I found when you came to me as a pupil?" asked the old teacher.

For an hour, singing, so Mme. Marchesi declared, as she never had at concert or opera, Melba gave of the best

### LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

of her voice to the twelve persons of the household, while they cried and hugged each other for joy.—Seattle Daily Times.

The true musician cares very little for your definite ideas or things that can be expressed by words; he knows you can give him these. What he sighs for is the expression of the immaterial, the impalpable, the great "imponderables" of our nature, and he turns from a world of painted forms and oppressive substances to find the vague and yet perfect rapture of his dream in the wild, invisible beauty of his divine mistress.—Hugh R. Haweis: "Music and Morals."

Composer Glazounow, who is also director of St. Petersburg Conservatory and chairman of the Imperial Musical Society for Russia and its Provinces, has been invited to conduct one of the concerts of the Moscow Philharmonic Society.



## GRAND OPERA IN BOSTON.

Season Opened by Splendid Performance of "Jewels of the Madonna"—New Singers Make Their Appearance—Mme. Matzenauer Does Isolde.

### BOSTON OPERA HOUSE.

#### "Jewels of the Madonna," November 24.

The popular success of last season, Wolf-Ferrari's "Jewels," was indeed a wise choice on the part of Director Russell for the first performance of the new season. Though many may voice their objections to this opera on grounds aesthetic and ethical, the fact remains that it never fails to draw a crowded house, which may prove that their objections are well founded, if one chooses to look at it that way.

Opening night always carrying with it the descriptive adjectives and phrases, "Brilliant, auspicious, spectacular display of wealth and fashion," etc., quite fulfilled all these familiar characteristics, perhaps even to a greater degree than heretofore. The pervading spirit of expectancy and excitement reflected in the audience before the rise of the curtain, gave way to satisfied fulfillment and admiration as the dramatic episodes of Wolf-Ferrari's tale of the Neapolitan slums were unfolded by the excellent cast of artists assembled. The four principal characters—for which the others merely form appropriate background—Gennaro, Maliella, Carmela and Rafaele, were taken by Sig. Ferrari-Fontana, Mme. Edvina, Mme. Dalvarez and Sig. Ancona, respectively.

Of these, Ferrari-Fontana, known here previously only by the remarkable performance of Tristan he gave last season, scored a distinct triumph. Pictorially his Gennaro was a figure of sturdy and manly aspect; vocally and dramatically it was deeply impressive. The simplicity of his impersonation, the repression and dignity with which he clothed this man of few primitive passions, made his impersonation highly vivid and significant. Not a superfluous gesture or extravagance of any kind marred its logical and effective development, and consequently when his dramatic climaxes came, they were overwhelmingly vital. In an impersonation of this kind it is difficult to separate its purely vocal attributes from the completed presentation, especially since Signor Ferrari-Fontana is not merely a tenor, but a finished artist in every sense, and his tones express first and foremost the character he is portraying. However, one might specialize by saying that his voice is one of fine quality, wide range, power and resonance. Needless to add he is wholly adept in his use of it.

Mme. Dalvarez, heard in a role of comparative unimportance, impressed immediately by the rarely beautiful quality of her rich contralto, which she uses with freedom and fine skill in tonal coloring. Her singing of the duet with Gennaro in the first act was a feature of the performance. Future appearances of Mme. Dalvarez in roles of greater scope are eagerly anticipated.

Mme. Edvina's Maliella is not new to Boston audiences. It is an intelligent impersonation, but neither vocally nor histrionically compelling. Always a charming picture on the stage, there were impressive moments in Mme. Edvina's portrayal, though this role does not present her at her best.

For the final member of the quartet of principals much praise must be given Signor Ancona for his method of vocalization which has preserved his voice in its present smooth freshness and resonance, even though twenty years have elapsed since his first operatic appearances in this city.

Those were in the days of the Abbey-Schoefel-Grau Company, when grand opera was given in Mechanics' Building. Aside from its vocal aspect, Signor Ancona's impersonation contained no particular distinction, though this may have been due in part to his newness in the role, which he learned in the brief period ensuing between his arrival here and the opening performance.

For the first time in its many presentations here an Italian conductor led the orchestra and the music truly gained much by Mr. Moranzoni's natural instinct for it. In feeling for, and expression of, the sharp set pulsating rhythms, the sensuous melodies and variegated colors with which Wolf-Ferrari has invested this music, Mr. Moranzoni's conducting could not have been bettered.

A passing word of praise also must be given the remarkably spontaneous singing and action of those taking lesser parts, as well as the members of the chorus—Mr. Urban's beautiful scenes again aroused universal admiration.

#### "Faust," November 25.

A most interesting performance of Gounod's opera was given on this occasion, in many respects, perhaps, the most interesting seen at the Boston Opera House. The cast here appended was almost wholly a new one, and the conductor, Edouard Tournon, lately of the Paris Opera,

brought authority and vitality to his treatment of the score:

Faust .....	Lucien Muratore (debut)
Mephistopheles .....	Paolo Ludikar (debut)
Valentine .....	Mario Ancona
Wagner .....	George Everett
Marguerite .....	Louise Edvina
Siebel .....	Jeska Swartz-Morse
Martha .....	Elvira Leveroni

Mme. Edvina, taking the role of Marguerite for the first time in this city, was a sweet and girlish apparition who acted and sang charmingly. The fresh purity and vibrancy of her lovely voice found a grateful vehicle in this music and her skill and good taste as a singer were equally in evidence. Realizing that much of this role acts itself, Mme. Edvina did not strive for innovating interpretations. Hers was the true Marguerite, a simple, trusting young girl, without subtlety or coquetry, predestined prey for the handsome Faust and his counsellor, Mephistopheles.

In an equally true and convincing manner did Mr. Muratore portray Faust. A handsome figure, tastefully costumed, he pleased the eye of the spectator from the first and for the most part pleased the ear as well. His voice, a virile tenor used with finished artistry, may be considered typical of the French school, which does not consider a falsetto used for the uppermost tones as at all legitimate. And strange to say, this falsetto, when employed as skilfully as it is by Mr. Muratore, has a fascination and charm that almost convinces one of its legitimacy. Aside from this characteristic, Mr. Muratore possesses in good measure the virtues of the best type of his countrymen as observed on our stage, that is, elegance in diction and nuance, style and inherent grace and distinction in interpretation.

Mr. Ludikar's Mephistopheles was a dominating figure, and though there were few original touches about his Satan, it was at all times effectively and intelligently conceived. In its vocal aspect, it skilfully gave point and characterization to the role, but did not reveal the full beauty of the voice in and for itself. It remained for those who heard Mr. Ludikar at the Saturday matinee to realize what a noble, magnificent organ his voice really is.

Valentine sung by Mr. Ancona in real bel canto style was one of the joys of the performance. Others were the excellent singing and diction of George Everett in the brief solo of Wagner; the perfected artistry of Elvira Leveroni's Martha, and the exceedingly well sung and impersonated Siebel of Jeska Swartz-Morse. Nor should the admirable singing of the chorus and the splendid general stage management be overlooked in a summing up of this performance.

#### "Tosca," November 26.

The excitements and thrills of Floria Tosca's unhappy career, heightened by Puccini's melodramatic music, were vividly and pictorially unfolded by Mary Garden, Vanni Marcoux and Giovanni Martinelli as the principal singing actors. Miss Garden's portrayal of the Roman singer and Mr. Marcoux's of the sinister Chief of Police exhibited here last season, caused more than a mild sensation. Since then they have been causing similar sensations in Philadelphia and Chicago, in both of which cities, however, their performance, and particularly that of Mr. Marcoux, has been extravagantly lauded. And small wonder—for his is an impersonation that for realism tempered by artistry, for force, power and dramatic intensity would be hard to equal. Vocally, too, he was well disposed, though his Scarpia is not an exponent of the art of song per se.

Miss Garden has changed much of her business in the first act, striving evidently to heighten the capriciousness and wilfulness of the Tosca character, but her series of nervous squirmings and restless moving about certainly did not add to the effectiveness of the portrayal. In the second and last acts, however, her impersonation was for the most part magnetic and compelling.

The third new tenor of the week, Mr. Martinelli, made his Boston debut as Cavaradossi and despite a slight nervousness evident at first, created an instantaneous impression by the beauty of his voice, which is warmly brilliant, richly colored and full of power and virility. It is a magnificent natural organ which should be most carefully guarded and cherished by its possessor and not flung out in youthful prodigality as he seems wont to do. His impetuosity and ardor as an actor were contagious and well suited to the role, and his personality is one that appeals, while his vocal gifts cannot help but rouse enthusiasm.

The lesser parts, all in familiar hands, were, as usual, well taken, and Mr. Moranzoni's conducting emphasized the thrills and excitements of the performance.

#### "Tristan and Isolde," November 29 (Matinee).

In this performance Mme. Matzenauer took the part of Isolde for the first time, while her husband, Ferrari-Fontana, undertook the role of Tristan for the first time in its original language. Her Isolde was the finest presentation of the role we have seen at this opera house, and this despite the fact that Mme. Matzenauer is styled a contralto and Isolde is a role usually sung by sopranos. With a voice of the Matzenauer splendor nothing is impossible, its marvelous range, body and perfect freedom of emission making her higher tones seem just as natural and impressive as her lower ones. It is a voice primarily for the expression of noble and lofty emotions—an extraordinary God given gift. In its histrionic aspect, Mme. Matzenauer's Isolde combined nobility and dignity with a certain human tenderness and womanliness. Doubtless with future appearances there will be additional development, but her performance yesterday was certainly an inspiring one.

It was very unfortunate that Ferrari-Fontana attempted to sing his Tristan in the to him alien German tongue, no matter how commendable this attempt may be in theory, for only when he changed to his native Italian after the love scene of the second act did one get the real beauty and charm of his voice, and the poetic and romantic spirit of his interpretation. From this point on, however, his impersonation was once more the deeply moving and heroic one of last season, than which we have heard no better for many years.

The sensation and discovery of the performance to many was the remarkable vocal and histrionic conception of the role of King Mark given by Mr. Ludikar. It was an exceptional portrayal, one that could not be bettered in the slightest detail and which aroused the keenest admiration on all sides.

Mme. Niessen-Stone's Brangaene was picturesque, but her voice lacked the necessary body and resonance for this role. Of Herman Weil's Kurwenal, a familiar impersonation here, it is not necessary to go into detail other than to reiterate the praise it has been given in the past. Mr. Everett's Melot was a fine piece of work, quite characteristic of this young artist's intelligence. Mr. Caplet's directing of the orchestral forces has gained in authority and shows the results of his sincere study of the Wagnerian genre.

#### "Lucia," November 29 (Evening).

The first popular priced performance brought the opera of the sextet, Donizetti's "Lucia," with the appended cast:

Lord Enrico Ashton .....	Rodolfo Fornari
Lucia .....	Evelyn Scotney
Sir Edgardo di Ravenswood .....	Vincenzo Tanlongo (debut)
Lord Arturo Bucklow .....	Ernesto Giaccone
Raimondo Bidebent .....	Michele Sampieri
Alisa .....	Hertha Heyman
Normanno .....	Lorenzo Fusco

Though not able to be present, I am told that Miss Scotney's Lucia was sung with even more than her customary brilliance and that her histrionic powers show constant development. Another new tenor, Mr. Tanlongo, the fourth of the week, made his debut on this occasion, and evidently pleased the large audience. Mr. Lyford conducted.

An account of the first Sunday concert will be found in next week's issue of the MUSICAL COURIER.

BLANCHE FREEDMAN.

#### Truthful Plattery.

"I've just called in, my dear, to tell you how much I enjoyed your party last night! And, also, to thank you for introducing me to that charming young man who took me in to dinner!" said Miss Languish to Mrs. Blunt.

"Yes, he's a nice young fellow, isn't he? I thought you two seemed to be getting on fine together!"

"Oh, yes; he has such delightful manners! Why, after I had sung he told me—in such a nice way, too—that if he had my voice he would be a rich man in no time—and I'm sure he meant it! I suppose he is also a singer?"

Mrs. Blunt never wasted words.

"No; he is not a singer, dear, but I have no doubt he meant what he said. He's an auctioneer."—New York Saturday Evening Mail.

The cause of freedom, in music as elsewhere, is now very nearly triumphant; but at a time when its adversaries were many and powerful, we can hardly imagine the sacred bridge of liberty kept by a more stalwart trio than Schubert, the armorer; Chopin, the refiner; and Liszt, the thunderer.—Hugh R. Haweis: "Music and Morals."

Music cleanses the understanding, inspires it, and lifts it into a realm which it would not reach if it were left to itself.—Henry Ward Beecher: Sermons. Plymouth pulpit. Second series. "The Right and the Wrong Way of Giving Pleasure."

## GRAND OPERA IN MONTREAL.

**"Secret of Suzanne" Has Canadian Premiere—Second Week of Opera Is Encouraging—Wilhelm Bachaus Soloist at Symphony Concert.**

### HIS MAJESTY'S THEATER.

**"Samson and Delilah," November 24 and 25.**

Montreal, November 30, 1913.

The opening of the National Opera Company's second week was far more encouraging from every point of view than the first. Two large audiences heard Saint-Saëns' "Samson and Delilah," which has been given only by oratorio societies in this city and never by a grand opera company. The performance both on Monday and Tuesday nights was a memorable one, and surpassed anything seen last week. Jeanne Gerville-Reache, the famous French contralto, appeared as Delilah, her first appearance in Montreal. M. Laffitte, leading tenor of last season, but who is only a visiting artist this year, sang Samson. Georges Roselli was the High Priest, Gaston Rudolf, a Hebrew, and Max Salzinger, Abimelech. Mme. Gerville-Reache made a great sensation in the title role. Her voice is glorious throughout its entire register, the low notes especially having a roundness and warmth of tone which are a delight to the ear. The much hackneyed aria "My Heart at Thy Sweet Voice" was wonderfully sung. One hears this so frequently attempted by the aspiring young singer, and almost as frequently murdered in the attempt, that it has become wearisome and stale, but with such an artist as Mme. Gerville-Reache it takes on new life. The seductiveness of the refrain, the perfect vocal control, and lovely quality of voice made it a never to be forgotten rendition. Again in the aria "The Spring," which is one of the gems of the opera, all the seductive powers of Delilah were wonderfully depicted. It is not to be wondered at that she received such an ovation at the close of the second act.

Laffitte's return was most welcome. His work last season gave him a large following in this city. As Samson he certainly increased his number of admirers, for never did he sing better. Roselli as the High Priest was entirely satisfactory, and the minor roles were acceptably filled. The chorus did excellent work, and deserves great credit. Jacchia conducted in his usual masterly manner, and the audience refused to be quieted until he came out and bowed. No small part of the production's success was due to the splendid setting of each act. Some of the back drops are triumphs of scenic effects, and Frank Tyars, scenic artist, is to be congratulated on his work.

**"Cavalleria Rusticana" and "Secret of Suzanne," November 26.**

The double bill for Wednesday night contained two widely different but delightful operas. The first, "Cavalleria Rusticana," is always worth hearing, and given such a performance as this particular one, was even more so. Last season we had a magnificent Santuzza, and occasionally a good Turiddu, with indifferently well filled minor roles, and lax work by the chorus, which is given great opportunities to shine. This year every department was just about equal in point of excellence. The chorus sang with tremendous vigor, the orchestra with Jacchia at its head was all to be desired, and the principals with no exceptions were excellent. The cast included Luisa Villani as Santuzza, Stella de Mette as Lola, Gaudenzi as Turiddu, Segura-Tallien as Alfio, who replaced at the last moment Franco Multedo, and Elaine de Sellem as Lucia. Luisa Villani was the typical Italian peasant girl, and she sang Mascagni's intensely dramatic music with great success. Her voice is wonderfully rich, with that power of thrilling one in big moments, and she expresses a wide range of emotions through skillful coloring of it. Gaudenzi in the role of the lover was a most satisfactory Turiddu from every point of view; Stella de Mette made Lola a real human being and the Alfio and Lucia of the two other artists named above rounded out an excellent cast.

Wolf-Ferrari's "Secret of Suzanne" was given for the first time in Montreal, and scored an immediate "hit." And it would be extraordinary if it did not. It came as a pleasant change after the usual heavy style of grand opera, on account of its absolute lack of a single serious moment, either in score or action, and it was most exquisitely played by Rafaele de Ferran (appearing for the first time here) as the devoted husband tortured by jealousy, brought about by the smell of cigarette smoke in his apartment which he cannot account for, he being a nonsmoker himself. Dora de Phillippe, seen here three years ago in an English production of "Madama Butterfly," was his wife and Natale Cervi was the dumb servant, who got every ounce of humor out of his part. The music of this most delightful little comic opera is lovely, and makes one regret that the operetta does not last more than half an hour. The orchestra, conducted by Oscar Spireacu, formerly with the

Boston Opera Company and who also appeared here a few months ago with Pini-Corsi, treated the score with just the right touch of lightness and fun making. It was a most enjoyable performance, and played by three splendid artists.

**"Herodiade," November 27.**

A capacity house saw Massenet's wonderful opera given a great performance. Incidentally all box office receipts records were broken at His Majesty's Theater for opera, excepting the visit of the Metropolitan Company two years ago. "Herodiade" never fails to attract here, and the excellence of the cast further increased the popularity of this opera. Miss Stanley as Salome was suffering from a cold, but she did remarkably well, in spite of the handicap she was under. The Herod of Roselli was dignified and vocally as satisfying as in other roles. Laffitte sang Jean in his usual impeccable style. The Herodiade of Maria Claessens was perhaps the dominating feature of the performance. Her wonderful mezzo, which she uses with infinite skill, her great histrionic talent and unflinching sense of what is right, always make her characterizations a thing of joy. The orchestra, under M. Savine, acquitted itself well, and the ballet once more was a feature.

**"Gioconda," November 28.**

A small audience attended the third performance of this opera, but were well rewarded by perhaps what was the smoothest of the three. Mme. Casuto as Gioconda seemed more at ease than on her first appearance last Saturday night, and gave a finer interpretation of the part. The chorus work was good, and the ballet in "The Dance of the Hours" repeated its former success. There was too much prompting in the last scene, which is disturbing.

**Symphony Concert, November 29.**

Three numbers by the orchestra, overture to "Rienzi" (Wagner), "Polish Dance" (Scharwenka) and "Marche Slav" (Tchaikowsky), with several Chopin numbers played by Wilhelm Bachaus, the noted pianist, comprised the first Saturday afternoon concert program. The Chopin playing of Bachaus is magnificent. He is a virtuoso of the very first rank, with a command of tone coloring which is extraordinary. He played the F minor concerto, three studies from op. 25, the F minor, F major and G flat major, the black key study, ballade in A flat and the polonaise in A flat. The three studies were most exquisitely played, as was the black key study, and the polonaise concluded his program. This number provoked a tumult of applause, and after several curtain calls he responded with "La Campanella," the most brilliant piece for an encore he could have selected. His performance was marvelous and only served to increase the audience's desire for more from this master of the piano, but unfortunately he did not respond.

The orchestra played the Wagner and Tchaikowsky best. M. Savine conducted.

Next week's operas are "Tosca," "Herodiade," "Carmen" and "Cavalleria Rusticana" and "Secret of Suzanne." Yolanda Mero, pianist, is announced as the soloist for the Saturday concert.

A. M.

### Success of Regneas Pupils.

Wednesday, November 26, one of the most delightful concerts that Meriden (Conn.) audiences have heard was given by Belle Stowell, soprano, assisted by Charles Mooney, baritone, and Charles Gilbert Spross, composer.



BELLE STOWELL,  
Soprano.



CHARLES MOONEY.

pianist. Miss Stowell, who is well known in Meriden, has never before reached the high plane of excellence that she did last Wednesday. Her singing revealed greater ease and

beauty of tone as well as poetic insight, than on previous occasions, and the result of her serious study and endeavor must be as gratifying to her as to those of her townspeople who are interested in her career.

The assisting vocalist, Charles Mooney, baritone, proved to be the possessor of a voice of exquisite clarity and brilliancy, coupled with poise and authority, and disclosed qualities which make for greatness. This young singer has studied in New York with some of its prominent teachers, and has for some time past worked with Joseph Baernstein-Regneas, who is equipping him for an operatic career. Mr. Mooney has a busy season before him, which will have for its finale a New York recital at Aeolian Hall. Both he and Miss Stowell, who is studying with the same master, show the result of excellent training and give promise of big things.

Charles Gilbert Spross was no stranger to Meriden and was given a warm welcome. His playing, both as soloist and accompanist, was delightful. Appended is the program:

Aria, Je veux vivre (from Romeo et Juliette).....	Gounod
Belle Stowell.	
Prologue (from Pagliacci).....	Leoncavallo
Charles Mooney.	
Were My Song with Wings Provided.....	Hahn
The Danza.....	Chadwick
Come unto the Yellow Sands.....	La Forge
Where Blossoms Grow.....	Sans Souci
Belle Stowell.	
Immer leiser wird mein Schlummer.....	Brahms
Widmung.....	Franz
Morgenhymne.....	Henachel
Charles Mooney.	
Magic Fire (from Walküre).....	Wagner
Nocturne.....	Brassin
Paraphrase on Fledermaus Waltz.....	Strauss-Schuetz
Charles Gilbert Spross.	
Glöcklein im Thalle (from Euryanthe).....	Von Weber
Das arme Voeglein.....	Ries
Gute Nacht.....	Ries
Belle Stowell.	
Drinking Song (from Hamlet).....	Thomas
Charles Mooney.	
From the Land of the Sky Blue Water.....	Cadman
Legacies.....	Hill
Ranjo Song.....	Homer
Ecstasy.....	Rogers
Belle Stowell.	

### Musin School Pupils' Recital.

The third of the series of pupils' recitals at the Ovide Musin Virtuoso School of Violin, New York, was warmly received by the usual large audience of music lovers in the school studios, 51 West Seventy-sixth street, on Sunday afternoon, November 30, at four o'clock.

Iseidor Werner, soloist, did full justice to his master teacher, Musin, displaying musical feeling and comprehension, particularly noticeable in the andante movement of Ferdinand David's concerto in D minor, and the berceuse and prayer by Musin, and which warrant the prophecy of an exceptional artistic future.

The assisting vocalist, Pauline Morrison, who is a pupil of the distinguished soprano and voice teacher, Estelle Burns-Roure, delighted her hearers by the beautiful tone quality, the ease and interpretive temperament with which she rendered, especially the aria from Saint-Saëns, "Samson and Dalilah," "Mon Cœur s'Ouvre à ta Voix," and the graceful encore of "The Leaves and the Wind," by Leoni, among her other numbers.

The violin class in its ensemble selections demonstrated most effectively the results of Musin's masterly system of instruction.

The program follows:

Violin selections—	
Bow and Velocity Exercises.....	Leonard
Caprice in D major.....	Fiorillo
The Violin Class.	
Violin solos—	
Chaconne.....	Vitali
Sonata in A major.....	Handel
Iseidor Werner.	
Vocal, Mon cœur s'ouvre à ta voix (from Samson et Dalila),	Saint-Saëns
Pauline Morrison.	
Violin solo.....	Ferdinand David
Iseidor Werner.	
Vocal—	
From the Land of the Sky Blue Water.....	Cadman
The Leaves and the Wind.....	Leoni
Pauline Morrison.	
Violin solos—	
Romance in F.....	Beethoven
The Bee.....	Bolm
Berceuse and Prayer.....	Musin
Valse de Concert.....	Musin
Iseidor Werner.	

No man has too much talent to be a musician. Most men have too little. A creative artist is no more a mere musician than a great statesman is a mere politician. . . . We help to rule the nations and make the age as much as any other public men. . . . A man who speaks effectively through music is compelled to something more difficult than parliamentary eloquence.—George Eliot: "Daniel Deronda."



## ACTIVITY OF CHICAGO SYMPHONY ORCHESTRA.

Three Concerts in as Many Days—Kreiser Plays to a Large Audience—General Brevities of Interest.

Chicago, Ill., November 29, 1913.

The Chicago Symphony Orchestra rendered the following program in Orchestra Hall at the regular pair of Friday afternoon and Saturday evening concerts in addition to an extra matinee on Thanksgiving:

Overture, Sakuntala .....Goldmark  
Symphony, D minor .....Franck  
Swedish Rhapsody .....Alfven  
Prelude, L'Après Midi d'un Faune.....Debussy  
Dance of Nymphs and Satyrs.....George Schumann  
Scenes de Ballet, op. 35.....Glazounov

The concerts scheduled for Sunday afternoon are as follows: The first Campanini concert at the Auditorium; recital by Charles W. Clark at the Fine Arts Theater; recital by Harry Weisbach, concertmaster of the Chicago Symphony Orchestra, at Orchestra Hall; Paulist Choristers at the Studebaker Theater.

Fritz Kreisler appeared before a practically sold-out house in Orchestra Hall last Sunday afternoon. So much has been written of this violinist and his truly beautiful playing that except to say that he repeated his former artistic success, and for sheer beauty of tone and flawless execution, he stands second to none, it is not necessary to go into details about his program.

Mrs. Otis Roth gave a program of French songs on Tuesday last before the Fortnightly Club, and Elizabeth Stokes sang a German program for the Arche Club on Friday. Both singers scored a success. They are under the tutelage of Hanna Butler.

William Hinshaw will make his reappearance in song recital at the Fine Arts Theater Sunday afternoon, December 7 after an absence from the local concert platform of six years. Mr. Hinshaw was a prominent baritone with the Metropolitan Opera Company for several years.

Louise St. John Westervelt sang in Fullerton Hall on Saturday evening, November 30, at the fifth of a series of "Opera Evenings" conducted by the Woman's Club. Miss Westervelt was heard in "Elsa's Dream," from "Lohengrin."

Rose Lutiger Gannon has had an unusually busy season, and during this week will sing in concert on Tuesday at Atchison, Kan.; on Wednesday at Topeka, on Thursday at Hutchison, and on Friday at Peru, Neb. At each appearance Mrs. Gannon creates such interest that return dates are always in order.

A program of compositions by old masters will be given by Jennie Johnson, contralto; Renzina Teninga, organist; Ruth Ray, violinist, all members of the American Conservatory faculty, at Kimball Hall, Saturday afternoon, December 6. Advanced pupils of the school from the various teachers' classes will furnish an interesting program on the following Saturday afternoon.

Allen Spencer's recital in the Fine Arts Theater last Sunday afternoon brought out a crowded house, for his admirers grow in number each year and his following is a loyal one. Mr. Spencer's program contained numbers that show the serious purpose with which he studies, and at each appearance this artist impresses more favorably. His playing this year was more than ever the result of careful thought and each number was given with a thorough understanding of musical values and the technical skill needed to interpret them. Mr. Spencer produces a singing tone and plays with ease and exactness.

Charles W. Clark, the eminent American baritone, will give his first Chicago recital Sunday afternoon, November 30 in the Fine Arts Theater. During the present month Mr. Clark has given on an average four recitals a week and has met with unqualified success at each appearance. Critics say that never before has his voice shown such a marvelous tone quality.

Dorothy Heyman, pupil of Della Thal, was the soloist on Sunday afternoon, November 23, at the Zukowsky concert, given at the Hebrew Institute. Miss Heyman played the first movement of the Grieg sonata and acquitted herself creditably. Her success was such that she had to respond with an encore.

An interesting series of recitals and concerts has been arranged for the season by the Mary Wood Chase School of Musical Arts. Faculty concerts will be given in the Assembly Room of the Fine Arts Building, January 16 and

May 9, and in the Caxton Club Rooms, February 21. Pupils' recitals will be given at the new Edgewater studios, 5630 Winthrop avenue, and at the Kenwood studios, 4650 Greenwood avenue, the last Saturday of each month throughout the season.

The Amateur Musical Club program for Monday, December 1, will be given by Naomi Nator, Mabel Woodworth, Anna C. Braun, Priscilla Carver and James Hamilton.

Cave Thompson, pianist, received a splendid tribute from the critic of the Milton, Wis., Journal on the occasion of his recital in the College of Music there, on November 13.

The sixth Sinai Orchestral concert of Sunday evening, November 30, enlists for soloist Carolyn Cone, pianist, and Arthur Dunham, conductor, who will also appear as organ soloist. The orchestra under Mr. Dunham will play selections from Suppe, Schubert, Wagner and Liszt.

F. Wight Neumann announces the following artists for recitals under his management: Ludwig Schmidt, violinist, December 7; Marie Rappold, operatic soprano, December 14; Teresa Carreño, pianist, December 28.

The Iota Alpha Chapter of the Mu Phi Epsilon Sorority gave a program on Wednesday in honor of Doris Keane, a former Chicago girl who has won unstinted praise from the dramatic critics here and elsewhere for her remarkable portrayal of the principal role in "Romance." John B. Miller, tenor; Mabel Sharp Herdieu, soprano, and Rose Gannon, contralto, sang a number of songs. Miss Keane gave a delightful talk on Art, and Marian Schaeffer and Caliste Conant gave impromptu selections in charming fashion.

### Worth Reprinting.

Music is thus, in her health, the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and disobedience.—Ruskin: "The Queen of the Air."

Music was a thing of the soul; a rose lipped shell that murmured of the eternal sea; a strange bird singing the songs of another shore.—J. G. Holland: "Plain Talks on Familiar Subjects."

Titania—What, wilt thou hear some music, my sweet love?

Bottom—I have a reasonable good ear in music; let us have the fongs and the bones.—Shakespeare: "A Midsummer Night's Dream."

I love a ballad, but only too well, if it be doleful matter merrily set down, or a very pleasant thing indeed, and sung lamentably.—Shakespeare: "A Winter's Tale."

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### Houston's Critic's Credo.

[From the Houston Post.]

One of the reasons why I dislike to hear a part in any social function (not even excepting the smaller and more intimate ones) is because people so often subject me to a special sort of inquisition as to my personal opinion of singers and instrumentalists, both amateur and professional, and especially obnoxious to me are questions concerning my own views as to the comparative merits of local music teachers. Of course, I avoid any definite answers if possible, and I hereby warn all and sundry that any opinion that I may be cornered into giving will not be honest. So, I implore my friends to spare me the necessity of burdening my conscience with untrue statements.

I myself have never known a thoroughly capable workman of any kind who did not prefer to have his bread-winning line of effort politely ignored on all purely social occasions.

Music is the meter of this poetic movement, and in an invisible dance, as dancing is a silent music.—Richter: "Levana." (Third Fragment, Ch. 4, "Children's Dances.")

  
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## WILHELM BACHAUS GIVES BOSTON RECITAL.

**His Polished Pianism Delights Hub Connoisseurs—Dr. Karl Muck Applauds His Musicians After Wonderful Performance of Mahler Symphony—Paderewski Makes Better Impression at Second Recital—Kathleen Parlow Warmly Welcomed.**

[The accompanying Boston letter is published under two different dates, the first part having been delayed last week in the mail.—EDITOR.]

Boston, Mass., November 22, 1913.

A large audience enjoyed rare pleasure at the first of this season's Pension Fund Concerts, given by the Boston Symphony Orchestra, on Sunday afternoon last, for which Dr. Karl Muck arranged the appended program:

Symphony in C minor, No. 5.....Beethoven  
Suite, L'Arlesienne No. 1.....Bizet  
Caprice on Spanish themes, op. 34.....Rimsky-Korsakoff  
Hungarian Rhapsody No. 2.....Liszt

John Chipman, tenor, a singer with a light, agreeable voice and a pleasant gift for song interpretation, gave a recital at Steinert Hall on the afternoon of November 18. His program was an interesting one and the pleasure of the concert was increased by the beautifully played accompaniments furnished by Isadore Luckstone.

A recital was given by Huyman Buitekan, pianist, and Irma Seydel, violinist, at Steinert Hall, on the afternoon of Wednesday last. Mr. Buitekan, a young pianist of much talent and promise, was heard in pieces by Scarlatti, Schumann, Chopin, Debussy and Liszt, in which he displayed a skillful and fluent technique and an intelligent appreciation of the musical and poetic qualities of these different compositions. Miss Seydel, in her group of solos, which included Mozart's dainty minuet in D, Wieniawski's brilliant A major polonaise, and "Au Clair de Lune," by Andre Maguarré, which piece is dedicated to her, revealed once more the manifold talents for her instrument which she has hitherto displayed, in addition to a growing maturity of style and breadth of execution that mark her for an artist of constantly advancing development. Perhaps the most enjoyable number on the program was the Brahms A major sonata for violin and piano, given by both artists with splendid authority and distinction.

The opening of the MacDowell Club's nineteenth season was inaugurated by a reception and tea at Copley Hall on the afternoon of Wednesday last. Maggie Teyte was the guest of honor and there was a short musical program, consisting of songs, given by Laura Littlefield, and viola solos by Alfred Gietzen and P. Fosse, respectively.

Wilhelm Bachaus, reappearing for the first time in this city since his debut two years ago, attracted a good sized audience to his piano recital at Jordan Hall, on Thursday afternoon. His program was a thoroughly attractive and appealing one, and served to reveal the many great qualities of Mr. Bachaus' pianism. His growth in imagination and consequently in interest as an interpreter was at once apparent, while his tone, too, seems to have taken on new beauty and variety of color. There was also noted throughout a fine sense of proportion and discrimination in musical

values which distinguish the musician of mentality from the mere virtuoso. Appended is Mr. Bachaus' program in full:

Rhapsody in G minor.....Brahms  
Allegro in G major.....Scarlatti  
Scherzo in F major.....Scarlatti  
Sonata, op. 57, in F minor (Appassionata).....Beethoven  
Prelude in E flat.....Chopin  
Studies, op. 25, in A flat.....Chopin  
F minor.  
F major (octaves).  
G flat.

Op. 10, No. 5, in F flat (black keys).  
Nocturne in D flat.  
Ballad in G minor.

Serenade (transcript by Bachaus).....Strauss  
Soirée de Vienne in D major.....Schubert-Liszt  
Prelude in F minor.....Rachmaninoff  
I Heard a Streamlet Gushing.....Schubert-Liszt  
Military March.....Schubert-Tausig

A most welcome addition to Boston musical circles are the charming artist pair, Romeo and Karola Frick, who have recently come from Berlin to make their temporary home in this city. Widely known and highly esteemed in Berlin, as in other European capitals, for their beautiful voices and fine all round musicianship, Mr. and Mrs. Frick should gain speedy recognition from American audiences, once their unique and individual work is known. An American by birth, Mr. Frick is a cosmopolitan by training, having absorbed the best of the various schools and musical ideas of this, as well as many European countries. Mrs. Frick, a charming young woman, claiming Germany as her fatherland, is an eloquent example of her husband's remarkable vocal knowledge, since nearly all her instruction has been received under him. Her voice is a pure, lovely coloratura soprano with a warmth, volume and evenness rarely found in one of such range. Her singing of such notes at E and F above high C was nothing short of a vocal revelation. In their duet singing Mr. and Mrs. Frick offer, beside beauty of voice, a finish and perfection of ensemble decidedly out of the ordinary. It is to be hoped that this artist pair will be soon heard by the public of this city, as their musical message is a truly genuine and meritorious one.

The Boston Symphony Orchestra concerts of this week contained only two numbers—Mahler's symphony in C sharp minor, No. 5, and Mozart's Notturmo. The latter was simply by way of recreation after the truly superb performance of Mahler's magnificent work, so gigantic in theme and expression, so glorious in its elemental power. The never to be forgotten impression made at the first hearing of this work last April was, if possible, deepened at this second performance. So colossal, so well nigh superhuman an achievement needs no flow of rhapsodic or impassioned phrase to enhance its greatness, and so none is attempted. The performance by Dr. Muck and the orchestra was in the highest degree magnificent and worthy of Mahler's work of genius. An unusual honor was paid the orchestra by its leader, when, in response to incessant applause, Dr. Muck, returning to the platform, applauded his own men, at which they all rose to be greeted by a tremendous outburst from the thoroughly aroused audience.

BLANCHE FREEDMAN.

### Later Boston News.

Boston, Mass., November 29, 1913.

Paderewski's second recital at Symphony Hall took place on Sunday afternoon last. Though unfortunately unable to be present, I am told that the pianist was at his best, without a trace of the exaggeration or irritation noted at a former appearance. His playing of the same program reviewed in last week's MUSICAL COURIER in connection with his New York concert, was in a superlative degree beautiful, one critic going so far as to say that it is doubtful whether he has ever played here more beautifully.

Admirably remembered on account of her former appearances in Boston two seasons ago, Kathleen Parlow was warmly welcomed at her recital in Jordan Hall on Monday afternoon. In her program, appended below (to which a number by Hubay was added), Miss Parlow revealed in addition to her already recognized accomplishments of masterly technique, beauty of tone and vigor and finesse in execution—a new maturity of expression and feeling for her music, which mark her growth as a woman as well as an artist. Miss Parlow not only completely satisfies in her playing—she also inspires. This was her program:

Concerto in D minor.....Vieuxtemps  
La Folia Variations.....Corelli  
Nocturne.....Chopin  
Vogel als Prophet.....Schumann  
Aria.....Goldmark  
Vivace.....Haydn-Auer  
(Dedicated to Kathleen Parlow.)  
Carnaval Russe.....Wieniawski

What promises to be a musical and artistic event decidedly worth while is the joint recital by Kathleen Parlow

and Wilhelm Bachaus, announced for the afternoon of December 6 at Jordan Hall.

The Longy Club gave its first concert of the season at Jordan Hall on Thanksgiving night. The program consisted of the following works of American composers: Oldberg, quintet in E flat, op. 18, for oboe, clarinet, horn, bassoon and piano, Brockway; "At Twilight" and "An Idyl of Murmuring Water," for two flutes, two oboes, two horns and two bassoons, D. G. Mason; "Pastorale," op. 8, for violin, clarinet and piano, Bird; serenade for two flutes, two oboes (one interchangeable with English horn), two clarinets, two horns and two bassoons.

For the Faeltens School recital on Saturday afternoon December 6, the solo players will be Weaver Adams, Dorothy Clark, Thelma Cooper, Grace Bassnett, Marjorie Stephens and Alberta Sanford. Evelyn Morrow, assisted by Carl Faeltens and others, will play the A major concerto by Mozart. A class of pupils who had their first lesson in October will give an exhibition, and there will be ensemble playing.

A review of the symphony concerts of November 28 and 29, with Fritz Kreisler as soloist, will appear in the issue of next week.  
BLANCHE FREEDMAN.

### Former Boy Soprano Now Baritone.

Earl Gulick, who some years ago was world famed as the boy soprano and whose voice later developed into a fine baritone, sailed for Europe last Saturday, November 29, for the purpose of furthering his musical education and enhancing his vocal ability. He will study in Milan and later in Paris.

Young Gulick is the son of Dr. and Mrs. John Gilbert Gulick, of New York, who are very enthusiastic music lovers. When Earl Gulick announced that he intended to develop his baritone voice, the following tributes were tendered him by notable people:

To my first hero—through whom I started my hero fund—with best wishes for your every success.—Andrew Carnegie.

With great faith in your man voice after your singing in my home.—Lillian Nordica.

I believe you possess all the qualities of both character and voice to make you win out.—Col. Theodore Roosevelt.

May your achievements and success continue.—Emma Thursby.

Congratulations on the return of your wonderful voice. May success always attend you.—District Attorney Charles S. Whitman.

Compliments and benedictions to my friend, Earl Gulick.—Hudson Maxim.

May you continue triumphant in the future as you did in the past with your beautiful voice.—Clementine de Vere Sapio.

In large confidence that you will make good.—Hon. Lyman J. Gage.

With all good wishes for a second brilliant career—Renaissance.—Roualdo Sapio.

To me your man voice is even more beautiful than your boy voice. You have my heartiest good wishes. Any aid I again may be able to render you it will be my pleasure to give you.—Countess Anne Leary.

The throat and thorough physical examination I have given you find you in a most splendid condition of health. Your voice today is finer than as a boy. You will most assuredly justify the rare interest and endorsement of such of our great world renowned stars and teachers as Nordica, Campanari, Amato, Thursby and Signor and Mand Sapio.—Frank E. Miller.

You are sure to succeed.—Clara Louise Kellogg Strakotch.

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## BALTIMOREANS HEAR NEW YORK PHILHARMONIC SOCIETY.

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Lyric Theater—Singing Society Celebrates Sixtieth  
Anniversary—Member of Peabody Conservatory  
Faculty Makes Debut in Piano Recital.

Phone, Tuxedo 752 F.  
213 Prospect Avenue, Roland Park,  
Baltimore, Md., November 28, 1913.

Monday evening, November 24, the New York Philharmonic Society gave its opening concert of the season here at the Lyric. Judging from remarks overheard in the audience the program was entirely satisfactory to every one. Baltimore is always enthusiastic over Wagner, and Josef Stransky's program included many favorites from Wagner's operas, as well as a violin transcription of "Traume." The prelude and liedestod from "Tristan" was particularly well played. The symphony was Beethoven's eighth. Leopold Kramer, violinist, and concertmaster of the orchestra, was the soloist.

On the same evening the Harmonie Singing Society, under the direction of John F. Klein, celebrated its sixtieth anniversary with a concert at Lehmann's Hall. Roberta Glanville, soprano, sang the "Ave Maria" from Max Bruch's "Cross of Fire"; "Elfenlied," by Hugo Wolf, and "Spring's Awakening," by Sanderson. Miss Glanville's voice is a clear lyric soprano, and her smooth coloratura work never fails to arouse enthusiasm in her audience. Her accompanist was Frederick D. Weaver, who usually plays for her. Beside the soprano solos, Frederick H. Weber, tenor, sang Walther's Prize Song from "Meistersinger," and John F. Baling sang the "Evening Star" song from "Tannhäuser." The chorus sang several chorals which has earned saengerfest prizes for the society, as well as the "Pilgrims' Chorus" from "Tannhäuser."

The most interesting event of the season in local music was the debut of Arthur Newstead in the fourth Peabody recital last Friday. Mr. Newstead is a young English pianist, who has recently been added to the Peabody faculty, and his first public appearance was looked forward to with much interest. He proved to be one of those fortunate people possessing the faculty of reaching an audience. His tone is rich and sympathetic, full in bravura passages, and of a most pleasing delicacy in pianissimo work. The most rapid passages were clear and beautiful, and his excellent pedaling kept the heavy work of the bass from becoming indistinct. The only fault to be found was a slight tendency to false intonation occasionally, but in a player of such merit that fault is probably temporary. Mr. Newstead is pleasant to watch, as well as to hear, his manner being simple and entirely devoid of eccentricities. All in all, the conservatory is fortunate to have secured so worthy a successor to Ernest Hutcheson. Mr. Newstead's program follows:

Toccata and fugue in D minor.....Bach  
Transcribed for piano by Tausig.  
Impromptu in B flat (theme and variations).....Schubert  
Le Coucou .....Dauhin  
Intermezzo in A major, op. 118, No. 2.....Brahms  
Ballade in G minor, op. 118, No. 3.....Brahms  
Carnival, op. 9.....Schumann  
Fantasia in F minor, op. 49.....Chopin  
Berceuse, op. 57.....Chopin  
Polonaise in E flat, op. 22.....Chopin  
Death of Isolde, from Tristan and Isolde.....Wagner  
Transcribed for piano by Liszt.  
Rhapsody No. 13 (Rakoczy March).....Liszt

On Thursday evening a recital was given at Albaugh's by Myrtle Elvyn, pianist, and Vera Barstow, violinist. Miss Barstow draws a lovely tone from her instrument. Miss Elvyn gave great pleasure, revealed ample technic and played brilliantly.

The Ariel Rowing Club gave a musicale at the club house, at which Ethel Kenny Rust, soprano, was the chief attraction.

Friday's opera was "Tosca," with Mary Garden in the title role. Giorgini, as Mario, and Polese, as Scarpia, both did excellent work. The orchestra, under Cleofonte Campanini, was a delight, as usual.

D. Merrick Scott, organist of First Methodist Episcopal Church and of Goucher College, has just finished a processional anthem entitled "Forward Be Our Watchword,"

which was composed for the college choir, of which he is director. Mr. Scott has composed several excellent anthems and trios for church work, some graceful little "morceaux" for piano, and quite a number of selections for organ. At an organ recital which he gave last month in Towson Methodist Episcopal Church he played with great success his own "Cantilena," "Scherzo" and a festal march. His other numbers were the scherzo from the fifth sonata of Guilman, the andante from Beethoven's fifth symphony, the Batiste "St. Cecilia" offertory, No. 2, and a brilliant transcription of the "Freischütz" overture. The assisting soloists were Marie Muller and Charles U. Parrish, baritone.

D. L. F.

### Culp Carnegie Hall Recital.

Julia Culp, the Dutch lieder singer, who is so favorably remembered from her tour last season, begins her American



JULIA CULP.

can tour this season with a recital in Carnegie Hall, New York, January 5, 1914.

### Philip Hale Praises Kathleen Parlow.

Philip Hale's tribute to Kathleen Parlow in Boston, where she gave a recital on November 24, furnished further evidence of the high esteem in which the Canadian violinist is held. Referring to Miss Parlow's artistic growth, Mr. Hale said in the Boston Herald:

Miss Parlow played here two years ago and she was then an accomplished virtuoso. She has great facility and her technical requirements are not forced upon the hearers. Difficulties are overcome as if they were in the daily routine and were no longer to be laboriously prepared for and anxiously approached. She has an agreeable, sympathetic tone, good taste in phrasing, unusual strength for a young woman and yet she is not too masculine in interpretation. Some wise man once said that he wished to hear a woman play the piano like a woman. The same may be said of female violinists. And it is not paradoxical to add that the greatest male pianists and violinists are those who have feminine as well as masculine qualities; but as soon as a female violinist rasps the G string and is too deliberate and constant in an exhibition of animal strength the charm evaporates.

Miss Parlow, fortunately, has abundance of strength, dash, abandon. How admirable her attack of the chief phrase in Hubey's piece! But in her revelation of emotion there is the grace and tenderness of womanhood. Nor is nobility of feeling foreign to her, as was shown in some of the Corelli variations. (Advertisement.)

### Foerster Work Played by Bangor Symphony.

On the program of a Young People's Symphony Concert, given November 20, by the Bangor (Maine) Symphony Orchestra, H. M. Pullen conductor, appears the "Berceuse from Lyric Suite," by the well known Pittsburgh composer, Adolph M. Foerster.

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### NAHAN FRANKO AND HIS ORCHESTRA AT HIPPODROME.

Popular Conductor and His Organization Give Delightful  
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and Alfredo Ilma, the Assisting Artists.

Nahan Franko and his orchestra were heard in concert on Sunday evening, November 30, at the New York Hippodrome, assisted by Wilhelm Bachaus, pianist; Alfredo Ilma, baritone, and Cordelia Lee, violinist. Mr. Franko's orchestra was never heard to better advantage, nor was this well known and popular conductor ever in better vein, and he brought out the beauties of the works on the program, as well as the several encores which the large audience insisted upon, as very few conductors could have done.

The orchestral portion of the program began with the choral and fugue by Bach, the choral being majestically played by the brass choir as these chorals very frequently are in churches in Germany where military services are held. The strings showed good technic and excellent training in the fugal part, and throughout the final portion where the choral and fugue are introduced simultaneously, the work was strongly impressive and the interpretation entirely worthy of the great German composer. Mr. Franko is to be congratulated upon the selection of so excellent and rarely heard opening number.

The other orchestral numbers on the program were: Overture, "Le Cheval de Bronze," by Auber; overture, "Semiramis," by Rossini; Entrance of the Gods into Valhalla from "Rheingold," Wagner. Both of the overtures were played with much vigor and Mr. Franko showed an unusually sympathetic understanding of these popular works. But especially remarkable was his interpretation of the selection from "Rheingold." In this he was able to show the full power of his orchestra, and it was evident that the forces of this orchestra were made up of the most skillful of players, as none others could have handled this music with such mastery. Mr. Franko's interpretation of the work was broad and dignified.

Wilhelm Bachaus played the concerto in E flat by Liszt with his accustomed mastery and force; the "Liebestraum" by Liszt and the "Marche Militaire" by Schubert-Tausig. The "Liebestraum" was a most masterly piece of work, this character of music being particularly suited to the delicacy of Bachaus' talent and the splendid sonority of his tone being here most effectively demonstrated. The "Marche Militaire" was played with astonishing force, and this bravura piece evidently satisfied the audience, which was aroused by it to a pitch of high enthusiasm.

Cordelia Lee played the concerto in D major by Vieuxtemps, and the difficult virtuoso piece, the "Souvenir de Moscow," by Wieniawski. In both of them she exhibited her excellent finger technic and broad tone; she made a decided hit with the audience and was greeted with applause long and loud.

Alfredo Ilma, baritone, said to be of Arabian descent, a man of magnificent presence and possessed of a fine voice of great force as well as clarity, sang "Wolfram's Address" from "Tannhäuser," and the "Two Grenadiers" by Schumann.

There were many encores and this well organized concert of Mr. Franko was evidently a complete popular success.

### Anne Stevenson's Second Musicales December 7.

Anne Stevenson announces that the second of the series of pupils' professional recitals will take place at her Carnegie Hall studios in New York the coming Sunday evening, December 7, at 8:30 o'clock. The program will be given by Helen Meseritz, coloratura soprano, and Grace Spingarn, dramatic soprano. These recitals will occur the first Sunday evening of each month until further notice, and invitation cards may be had on application.

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## ST. LOUIS ORCHESTRA SHOWS A STEADY IMPROVEMENT.

Franz Egenieff as Soloist Scores Brilliant Success—Melba and Kubelik Draw Great Audience.

St. Louis, Mo., November 23, 1913.

The St. Louis Symphony Orchestra gave its third concert of the regular series on Saturday night. The program was as follows:

Prelude to Meistersingers.....Wagner  
Aria of Almaviva, from Figaro's Wedding.....Mozart  
Serenade from Don Giovanni.....Mozart  
Franz Egenieff.  
Symphonic poem, Loreley (MS.).....Strube  
Two arias from Tannhäuser.....Wagner  
Blick ich Umher.  
Lied an den Abendstern.  
Franz Egenieff.

Symphony No. 6, Pathétique.....Tchaikowsky  
The improvement in the work of the orchestra continues. The shading and phrasing especially showed more finish than heretofore. In the "Meistersinger" prelude the attacks were precise and certain and the rhythms strongly accentuated. It was a refreshing and invigorating selection with which to begin the program. Franz Egenieff was a most agreeable surprise. He is an intelligent, discriminating artist, and was equally master of the light, humorous style in the Mozart numbers, and the sustained efforts in the Wagner selections. He was very heartily received.

The third Sunday Pop concert had as a special attraction Marie Sundelius, a soprano new to this section, but who won instant favor. She has a most attractive personality, and proved herself to possess a clear and lovely voice with much careful training. She sang a group of Swedish songs in the Swedish language (her own native tongue), and was enthusiastically encored. Her success almost overshadowed that of the orchestra. The complete program was:

Tannhäuser March.....Wagner  
Overture, William Tell.....Rossini  
Aria, Dove Sono, from Figaro's Wedding.....Mozart  
Prelude to Act II, from Cyrano.....Damasch  
Suite, Gitanelle.....Lacome  
Group of Swedish songs.....Lacome  
Waltz, Blue Danube.....Strauss

Mme. Melba and Jan Kubelik gave a concert at the Coliseum last Tuesday night for the benefit of Kingdom House Settlement. They were assisted by Edmund Burke, baritone; Marcel Mayse, flutist, and Gabriel Lapierre, accompanist. The audience numbered about 6,000 persons, and Kingdom House Settlement realized about \$7,000 profit. Mme. Melba was obliged to respond to several insistent encores. Kubelik did not sacrifice his sweetness of tone on account of the vast hall and crowded audience. Mr. Burke was a conspicuous success and in popularity he pushed his great colleagues closely. His voice is rich and resonant, and his manner very agreeable. M. Lapierre's accompaniments were masterly. The program was as follows:

Aria, Benvenuto Cellini.....Berlioz  
Edmund Burke.  
Concerto No. 2, D minor.....Wieniawski  
Mr. Kubelik.  
Lo, Hear the Gentle Lark.....Bishop  
(Flute obligato by Marcel Moyse.)  
Mme. Melba.  
When Dull Care (Old English).....Leveridge  
To Anthea.....Haitton  
Edmund Burke.  
Aria, Il re Pastore.....Mozart  
(With violin obligato.)  
Mme. Melba and Mr. Kubelik.  
Meeting of the Waters (Irish melody).....Moore  
Minstrel Boy (Irish melody).....Moore  
Edmund Burke.  
Se Saran Rose.....Arditi  
Mme. Melba.  
Spanish Dance.....Sarasate  
Humoreske.....Dvorak  
Witches' Dance.....Paganini  
Mr. Kubelik.

Allan Bacon, pianist, assisted by Ellis Levy, violinist, gave his first recital of the season Monday evening at the Musical Art Hall. This program was given:

Fourth Sonata, Keltic.....MacDowell  
Allan Bacon.  
Ballade et Polonaise.....Vicuxtempo  
Ellis Levy.  
Concert Study, Eroica.....Liszt  
Peasant Dance.....Zanella  
Cradle Song.....A. D. Bissell  
Etude, op. 23, No. 12.....Chopin  
Allan Bacon.  
Prelude to Act II, from Cyrano.....Damasch  
Gypsy Dance.....T. Nachez  
Ellis Levy.  
Rain in the Garden.....Debussy  
Scherzo.....Mendelssohn  
What the Forest Brook Babbles.....Poldini  
Rhapsodie Hongroise No. 8.....Liszt  
Allan Bacon.

Mr. Bacon is making rapid progress in his chosen profession, and each year sees him more sure of himself. He

is careful in obtaining contrasts, and is now differentiating his interpretations. In the MacDowell sonata he was able to sustain the gloomy, tragic mood of the first movement, and to balance it by the sweet charm of the second. The Liszt "Eroica" etude was played with clearness and accuracy, despite its difficulty, and the eighth rhapsodie offered Mr. Bacon an excellent opportunity to display his technical resources. Ellis Levy's violin numbers were played with artistic reserve. Mr. Levy is unquestionably one of our foremost violinists.

A song recital was given by students of William John Hall, Saturday, at the Musical Art Building. This program was presented:

The Sweetest Flower That Blows.....Hawley  
For All Eternity.....Mascheroni  
Miss Voelker.  
A Little Way.....Bingham  
Maid of the Morn.....Bingham  
Say, Yes.....Bingham  
Miss Hillenkoetter.  
Song of Steel.....Spross  
Love Song.....Pinsuti  
Mr. Newsam.  
O'er the Ocean's Breast.....White  
Hayoma.....Elliott  
Voices of the Rain.....Mann  
Miss Mehr.  
Return.....Tosti  
Elysium.....Speaks  
Miss Lanyon.  
At Dawning.....Cadman  
Bedouin Love Song.....Hawley  
Mr. Parker.  
A Birthday Song.....Woodman  
He Is Kind, He Is Good.....Massenet  
Mrs. Krutsch.  
From Eliland.....Von Fielitz  
Silent Woe.  
Secret Greetings.  
Moonlight.  
Mr. Moir.  
How Do I Love Thee?.....Ware  
Elegy.....Massenet  
Miss Fabian.  
Smuggler's Song.....Kernochan  
Wolf of the Bowmen.....Nelson  
Mr. Starck.  
The Enchanted Forest.....Phillips  
Aria, Robert le Diable.....Meyerbeer  
Miss Doorley.  
E. R. KROEGER.

## Newkirk Pupil Gives Recital

Alice Ester Smith, a talented pupil of Lillian Sherwood Newkirk, appeared in recital at Norwalk, Conn., Wednesday evening, November 19. Miss Smith, who has been trained entirely at the Newkirk studio, showed good tonal quality as well as commendable diction in the numbers given below.

Her assistant was Henry Oliver Hirt, pianist.

This was her program:

Phyllis Has Such Charming Graces.....Wilson  
Allah.....Chadwick  
Awake! It Is the Day.....Barbour  
Miss Smith.  
Arabesque.....Leschetizky  
Mr. Hirt.  
Die Krähe.....Schubert  
Ungeduld.....Schubert  
Morgen Hymne.....Henschen  
One Fine Day (Madame Butterfly).....Puccini  
Lullaby (MS.).....Gerard Chatfield  
April (MS.).....Gerard Chatfield  
(Composer at the piano.)  
Oh! Si les fleurs avaient des yeux!.....Massenet  
Menuet de Martini.....Pastourelle  
Hai lui.....Coquard  
Miss Smith.  
Two Pierrot Pieces.....Cyril Scott  
Mr. Hirt.  
La Colomba.....Tuscan folksong  
My Heart Is a Lute.....Woodman  
Oh! Had I Jubal's Lyre (Joshua).....Handel  
She Is Mine (Love's Epitome).....Salter  
Miss Smith.

## Kreisler's Second Recital.

Fritz Kreisler will give his second New York recital in Carnegie Hall Saturday afternoon, December 13.

Is it any weakness, pray, to be wrought on by exquisite music? to feel its wondrous harmonies searching the subtlest windings of your soul, the delicate fibres of life, where no memory can penetrate, and binding together your whole being, past and present, in one unspeakable vibration; melting you in one moment with all the tenderness, all the love, that has been scattered through the toilsome years, concentrating in one emotion of heroic courage or resignation all the hard learned lessons of self renouncing sympathy, blending your present joy with past sorrow, and your present sorrow with all your past joy?—George Eliot: "Adam Bede." Ch. 33.



**Mme. Frick Mastering English.**

Mr. and Mrs. Romeo Frick, who are to be heard extensively throughout America during the season 1914-15 in joint recitals, oratorios and festivals, are residing for the winter in Boston where Mme. Frick is mastering English. The two artists realizing the demand for "song in the vernacular" are preparing complete programs of duets and songs in English, as well as opera numbers and prominent oratorios, Mme. Frick having heretofore sung the latter in German.

The picture shown herewith was snapped last winter while these artists were viewing the airships over Berlin.



MR. AND MRS. ROMEO FRICK WATCHING BERLIN AIRSHIPS.

Mr. and Mrs. Frick are under the management of Annie Friedberg, of New York.

**Passing of the Tivoli.**

[From Seattle Daily Times.]

This whole coast will regret the passing of San Francisco's Tivoli Opera House into the realm of picture theaters, not because its film entertainments may not be entertaining and popular, but because the change marks the passing of a distinctive Pacific Coast institution, one in which thousands of Seattle people have passed many pleasant hours.

The Tivoli was the cradle of many big personal successes, not alone Tetrassini's. Many a singer who won national fame was proud to ascribe his beginnings to the beloved music shanty on Eddy street.

In the last sixteen or eighteen years there have been three Tivolis in San Francisco. The decline of interest in this stock opera house really seemed to begin with the transfer of the opera from the old wooden barn half a block up from Powell street to the bigger and more modern playhouse remodeled from the old Olympia, on the diagonally opposite corner.

It is a peculiar thing about the show business that often it is fatal to move an enterprise from an old building into a newer and better one. San Francisco never liked the second Tivoli, or even the magnificent new one which has now failed both with grand opera and light opera, nearly so well as the dingy old structure in which the patrons used to drink and smoke on every floor. The same sentiment attached to the old Third Avenue in this city, and when that remodeled warehouse was torn down Russell & Drew tried in vain to transfer their melodramatic patronage to any one of four other local theaters.

The old San Francisco has gone, and here goes one of its few surviving institutions, to emphasize the Longfellow sentiment that nothing that is can pause or stay. But the real music lovers of San Francisco certainly cannot be any too cheerful over the passing of The Tivoli.

**Sulli Pupil Sings in New Haven.**

Belle Koskoff, soprano, was the soloist at a concert given in New Haven, Conn., Tuesday evening, November 18. Miss Koskoff sang Ardit's "Se Saran Rose," "The Voice of Home" (Wilson), "La Colomba" (Schindler), "The Charm of Spring" (Clark). Miss Koskoff is one of Giorgio Sulli's leading pupils and is being heard in concert frequently this season.

Music, according to Wagner, is no longer to be considered merely a means of exciting "the pleasure which we derive from beautiful forms"; it is, instead, the most immediate means possessed by the will for the manifestation of its inner impulses. Far from exercising a determining influence of its own, "the aesthetic form must itself be determined by the artist's inner intuition of the idea."—Albert R. Parsons: "Beethoven, by Richard Wagner" (Preface).

At the request of many concert goers who cannot attend afternoon recitals

# FRANZ EGENIEFF

will sing his New York Recital at  
Aeolian Hall on Tuesday evening,  
December Sixteenth, instead of Thursday  
afternoon, December Fourth

Tickets issued for December Fourth are good for the  
later date

## A few press comments on recent American appearances:-

**St. Louis Republic:**

Franz Egenieff, a German baritone, proved a most acceptable soloist at the symphony concert at the Odeon yesterday afternoon. Mr. Egenieff's voice is a high baritone, with decidedly tenoric inclinations. His enunciation is perfect and he possesses an excellent method and manner.

**St. Louis Republic:**

Franz Egenieff, the German baritone, who made his first appearance before an American audience with the Symphony Orchestra Friday afternoon, gave a repetition of his Friday program with fine effect. He was in splendid voice and pleased his hearers so much that they clamored for more encores than the rules of the orchestra permit any soloist to give.

**St. Louis Daily Globe-Democrat:**

Franz Egenieff, the German baritone, sang the Almaviva aria from Figaro's "Hochzeit" and the serenade from "Don Giovanni," both among the most popular of Mozart's operatic works. Two Wagner numbers concluded Mr. Egenieff's contribution to the program—"Blick ich umher" and "Lied an den Abenstern" ("Tannhäuser"). In these the soloist had the cooperation of the orchestra, including the harp accompaniments. His encore numbers were "Traum durch die Dämmerung" (Richard Strauss) and "Die Drei Wanderer," Hans Hermann's arrangement of Carl Busse's ballade. Dr. E. J. Kernler played the accompaniments to the encores.

Mr. Egenieff is a careful vocalist and relies best on his middle voice. Accurate pronunciation enables him to obscure much of the harshness of the original text, the roughness of which is particularly noticeable in the Mozart selections. Mozart, in common with all opera composers of his day, had to struggle as best he could with librettos full of locutional atrocities. "Figaro's Wedding" is a case in point.

**The St. Louis Times:**

The soloist of the afternoon, Franz Egenieff, received his American introduction at this concert, too, and was received most cordially. He was particularly happy in his handling of "Lied an den Abenstern," and in his encore number, "Traum durch die Dämmerung," Richard Strauss. As a second encore he gave "Die Drei Wanderer" of Hans Hermann, for which Dr. E. J. Kernler supplied the excellent piano accompaniment. Mr. Egenieff has a well schooled baritone of great dramatic intensity. His pronunciation of the German is as euphonious as the tongue of the romancer. The aspirated ich and dich were far more pleasing to the ear than the ish and dikh that vocalists using a singer's license frequently adopt.

**Post-Dispatch:**

Baron von Kleydorff, premier baritone of the Berlin Royal Opera, under his professional name of Franz Egenieff, made his first American appearance as the soloist of the third matinee concert of the Symphony Orchestra at the Odeon Friday night.

Egenieff's vocal style proved to be sentimental rather than impassioned, smooth rather than dramatic, melodious rather than powerful. His first two numbers were by Mozart, Almaviva's aria from "Figaro's Wedding" and the serenade from "Don Giovanni." Then he sang two love songs from "Tannhäuser," "Blick ich umher," and the famous "Song to the Evening Star." The last lyric so pleased the audience that he was recalled for two encores, giving "Dream of the Twilight," by Richard Strauss, and "The Three Comrades," by Hermann, a martial air reminiscent of Schumann's "Die beiden Grenadiere."

The soloist's enunciation was unusually distinct, so much so that in the interest of esthetics one inclined to wish he had slurred over some of the barbarous, choking gutturals which especially characterized the German text of the Mozart selections. Egenieff is a nephew by marriage of the late Adolphus Busch, and during his visit in St. Louis was entertained by the Busch family.

**Management:**  
**Concert Direction M. H. HANSON**

## WASHINGTON ORCHESTRA AND BAND CONCERTS.

New York Philharmonic Society Presents Beethoven and Wagner Program—Sousa's Band Gives Two Performances—Other Musical Activity.

Phone, Col. 3008.  
1823 Lamont Street, N. W.,  
Washington, D. C., November 28, 1913.

On Tuesday afternoon, November 25, the Philharmonic Society of New York gave its first Washington concert of the season, and the local manager, T. Arthur Smith, was pleased with the large sale of tickets, notwithstanding that there were four other attractions for the same afternoon, including the White House wedding. Leopold Krammer, concertmaster of the orchestra, was wholly satisfying. The program comprised Beethoven and Wagner numbers and was superb.

Sunday, November 23, Sousa and his Band received the hearty approval of Washington's band lovers at both the afternoon and evening concerts. Mr. Sousa has with him two young soloists, Virginia Root, dramatic soprano, who had to respond to two encores, and Margel Gluck, violinist, who played with a surety and clarity of tone which was a delight, the audience insisting on three encores.

Edwin Hughes, of Washington and Berlin, has sent this office a copy of the program which he played on October 19 at the Konzertsaal, Bayer Hof. Mr. Hughes gave a very interesting concert on his last visit to Washington, and his many friends are always glad to hear of the good things he is doing.

This afternoon Mr. Connell, of New York and Boston, will be the artist guest of the Friday Morning Music Club at its second concert of the season. Mr. and Mrs. Louis de Haas are the artists engaged for the first concert.

Effie K. Baker and Mildred Anderson have opened a school at the Players' Club for classes in rhythmical expression and dancing. Miss Baker is a pupil of Florence Noyes, of Boston and New York, and has taken part in most of the important charitable dances and plays for several winters past.

Otto Torney Simon, director of the Motet Choir, is busy with plans for the music in connection with the community on Christmas, which all Washington is deeply interested in.

Helma Cheesman, who returned last fall from three years' study in Europe, will leave shortly for Duluth, Minn., to accept the position of assistant to E. Fritz Schumann, a voice teacher of that city. Miss Cheesman gave her last concert in Washington, Tuesday, November 25, when she sang for the blind at Congressional Library.

The concert given in the National Library for the blind by Gurlé Luis Corey, for the benefit of one of the blind of the district, proved most delightful. Miss Corey's programs are always selected with great care.

Mme. von Unschuld, pianist and teacher, will be heard this evening in a concert at the Temple Baptist Church. Mme. von Unschuld has just returned from a short concert trip in the South.

Alwarda Casselman played in Baltimore last Wednesday evening at the Peabody Conservatory of Music, and displayed fine technic.

Howard Reeside accompanied his daughter, Elizabeth, to Boston this week, and will remain until Miss Reeside is established in a suitable apartment for the winter. Henry Russell, of the Boston Opera Company, will, it is reported, sign Miss Reeside for a term of two years, and her many friends are anxious that she be heard in opera this winter.

DICK ROOT.

### Lee-Spooner Recital at Durham.

Durham, N. C., November 27, 1913.

The concert given in the Academy of Music last night by Philip Spooner, the popular American tenor, and Cordelia Lee, the charming American violinist, opened the musical season here. From an artistic standpoint the concert was one of the best ever heard locally, and so delighted was the audience that the artists were immediately engaged to return here during the latter part of January at the Southern Conservatory of Music. Mr. Spooner's singing was a delight to all who heard him. The young tenor was in splendid voice and received many encores. The manner in which he sang Marshall's famous song, "I Hear You Calling Me," was the one thing that captured his audience. He had to repeat the number three times. "Questa o Quella," from "Rigoletto," was also highly appreciated. On Thanksgiving morning Mr. Spooner was invited to the Southern Conservatory of Music, as the guest of Prof. and

Mrs. Gilmore Ward Bryant. As a favor to the students he sang several selections, while Frank Bibb, the accompanist, rendered piano solos. Miss Lee was most charming and soon won the favor of her audience. The manner in which she rendered Vieuxtemps' concerto proved a delight to all present. She also played the Schubert "Ave Maria" and Dvorák's "Humoresque" in a manner that called for several encores.

R. O. Everett, one of the most prominent attorneys in North Carolina, was the host at a reception given in honor of Cordelia Lee, who appeared at the Academy of Music last night. During the evening Miss Lee and Philip Spooner were introduced to many of the most prominent people of Durham and Raleigh. Mr. Everett proved a valiant host, and before the banquet closed requested that the two young artists make another visit to Durham before the Easter season. Among those present were: Cordelia Lee and her mother, Mr. and Mrs. James A. Robinson, Professor and Mrs. Gilmore Ward Bryant, Mr. and Mrs. Hubert Latta, Colonel Cunningham, W. H. Overton, Frank Bibb, the accompanist; Wallace W. Mason and Mr. Hudson.

### Mary Pinney's Versatility.

Since her return from Europe this fall Mary Pinney has been active both at her New York studio and in recital. On November 11 and 12 she appeared with Kitty Cheatham in programs at Rochester and Syracuse. Miss Cheatham said of Miss Pinney's work with her: "Miss Pinney has accompanied me on several different occasions and has always shown the keenest appreciation of the subject in hand. She is a musician in every sense of the word, and her splendid knowledge of technic does not

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hamper a delightful spontaneity of expression. My co-operation with her has been a great privilege."

On November 5 Miss Penney gave a joint piano and song recital with Harriett Foster, mezzo-soprano, at the residence of Mrs. Robert van Arsdale, and on November 20 she played for Mr. and Mrs. Frederick Gunther in a song recital.

Miss Pinney's remarkable versatility has been frequently commented upon by musicians. She is an organist of note, a pianist with unusual technic and feeling, a sympathetic accompanist for both vocalists and instrumentalists, a piano teacher, several of her pupils having given solo recitals, and the conductor of a children's singing class, which gave a charming entertainment at the Majestic Hotel, New York, last winter, and will give another on January 17, 1914.

### Gertrude Auld's Recital, December 12.

Incidental to Gertrude Auld's Aeolian Hall, New York, recital, December 12, some interesting facts regarding that soprano's first appearance in opera are herewith given.

It was while she was singing at important drawing room functions in London, she had already appeared in recital there, that an opportunity came to the young artist to sing the role of Marguerite with the Castellano Italian Opera Company in "Faust," Drury Lane Theater, but this must be without rehearsal, either with orchestra or with any of the other artists. Nothing daunted, the courageous young American essayed the role under those conditions. Ellen Terry loaned her the costumes for the occasion. The debut proved so successful that it was not generally known that this was her first operatic appearance.

A year later she made her Italian debut at the Adriano Theater in Rome, after which she was praised for the purity of her voice, her splendid technic, and was much applauded by a critical audience.

Miss Auld, who has only recently returned from Rome, is a pupil of Carol Badham Preyer, the New York teacher of voice.

## LINCOLN MUSICALLY ACTIVE.

Concerts and Oratorio Fill a Lively Season in Nebraska's Capital.

Durham, N. C., November 26, 1913.

The musical season for Lincoln is now in full swing and there are concerts galore for the many musical enthusiasts of "the Capital City."

Naomi Emrich gave a piano recital in Curtice Hall, Thursday, November 20. She is a talented pupil of Mr. Kremer, of the Lincoln Musical College. Her program was well selected and was calculated to display ample technic, combined with deep emotion.

At the Church of the Holy Trinity Garrett's "Harvest Cantata" was sung by a vested choir of forty voices, F. D. Fairchild, choirmaster, and Mr. Walters, bass soloist. This beautiful music was well rendered.

A most interesting evening was spent at the Temple Theater, Friday, November 21, at a recital given by Mr. Prince, teacher of dramatic art at the University School of Music, and a few of his pupils. Among the attractions were the third act of "Paid in Full" and two acts of the play entitled "Girls."

Miss Kinsella's song, "Dear Old Nebraska," is being heard everywhere. All the local theaters are using it. It was also a factor in the big ball game, Saturday, November 22, between Nebraska and Iowa, being played by the University band. Miss Kinsella is a member of the faculty of the University School of Music and studied two seasons with Joseffy.

Carl Steckelberg, violinist, and A. Samuelson, pianist, recently gave the opening number on the lecture course at Elmwood, Neb., to a capacity house. This was their second appearance there and they were enthusiastically received.

Charlotte Comerford, contralto, gave a vocal recital to a company of invited guests, winning the hearts of all by her delightful dramatic voice. She sang a program of classic and modern songs. She was assisted by John F. Prince, of the University School of Music, who gave several readings in his most delightful style.

The Oratorio Society of St. Paul's M. E. Church opened its eleventh season, Sunday, November 23, with Mendelssohn's "Elijah." H. C. Probasco directed and Mrs. O'Mahony was the organist. The chorus, consisting of 130 voices, was well supported by an orchestra of thirty, in which the string section was particularly good.

One of the best concerts ever heard in Lincoln was that given by Sidney Silber at Temple Theater, Monday, November 24. He is on the faculty of the University School of Music, being in the piano department. He has recently returned from a triumphal tour of concerts given in Chicago, Des Moines and Milwaukee. That Sidney Silber is a genius none who have heard him doubt. His marvelous technic in MacDowell's "Sonata Tragica," his charming, alluring reading of the Chopin numbers, and the delightful presentation of newer American numbers, proved him an artist in every sense of the word. His program was heavy, but his resources proved equal and graciously gave three encores—Chopin etude in A flat, Dvorák's "Humoresque" and an etude by Juon. The program follows: MacDowell—"Sonata Tragica." Chopin—Barcarolle, op. 60; nocturne, op. 27, No. 2; waltz, op. 64, No. 1; waltz, op. 42; scherzo, op. 20, No. 1. Hugo Kaun—"Praeludium," op. 56, No. 1 (dedicated to Mr. Silber). MacFadyen—Scherzo, No. 2. Erich J. Wolf—"A Story of Love, op. 6: "Love's Awakening," "Love's Consummation," "The Death of Love." Raoul Pugno—"Tintements de Clochettes." Glazounoff-Blumenfeld, concert waltz.

ELIZABETH EASTWOOD LUCK.

### Altos Wanted by the Schola Cantorum.

The Schola Cantorum of New York needs more altos. Voice trials are held Monday evenings at the studio of the musical director, Kurt Schindler, 20 East Fifty-fifth street, New York City.

Many advantages are offered to singers of the Schola Cantorum. Besides the two gala concerts held every winter at Carnegie Hall, there are other concerts and musical lectures with features of the highest educational value. The widest scope of composers are being studied. A capella singing has received a new impetus through the ideals of this society, of which many of New York's oldest families are patrons.

Singers who have joined the Schola Cantorum also have the best opportunities to improve their sight reading.

The soprano, tenor and bass choirs of the Schola Cantorum are filled. Even with some altos still lacking the rehearsals reveal a tonal quality of beauty and richness.



## MINNEAPOLIS ORCHESTRA PERFORMS NEW WORKS.

**Paderewski Piano Concerto and Hinton Symphony Heard—Katharine Goodson Soloist in Concerto—William Hinshaw Sings at Orchestral Popular Concert—Recital by Mme. Rider-Kelsey and Claude Cunningham—Oscar Seagle Soloist with Apollo Club.**

Minneapolis, Minn., November 28, 1913.

The third Friday evening concert of the Minneapolis Symphony Orchestra, November 21, was made memorable by the superb first performance of two new works—the Hinton second symphony and the Paderewski piano concerto. The Hinton symphony in C minor was played for the first time in America, and surely Arthur Hinton must have been happy over its fine rendition and the resulting ovation from the audience—an ovation which, however, seemed quite as much for Director Emil Oberhoffer as for Mr. Hinton when Mr. Oberhoffer brought out the latter to acknowledge the applause. The symphony has the sturdiness usually associated with English characteristics and the orchestra worked heartily to bring out its many beauties. The other symphony numbers were the Weber overture to "Euryanthe" and the closing number, the Dvorák "Carneval," op. 92. The evening soloist was Katharine Goodson, the English pianist, who gave the Paderewski concerto a magnificent reading. The was fairly acclaimed by the thoroughly enthusiastic audience, played as two encores the A flat polonaise by Chopin and the F sharp romance by Schumann, and was even then obliged to acknowledge the continued applause. It would seem that the more difficult the accompaniment the better the orchestra plays it under the sympathetic direction of Mr. Oberhoffer, for the Paderewski accompaniment was beautifully executed.

The fifth concert of the first series of Popular Concerts given by the Minneapolis Symphony Orchestra took place at the Auditorium Sunday afternoon, November 23. Conductor Oberhoffer has added one more dainty number to the orchestra's library of popular music—the charming waltz from Guiraud's ballet, "Gretchen Green." This exquisite bit is full of melody, will please any audience and bear many repetitions. The glorious march, "Entry of the Bojars," by Halvorsen, opened the program. Wagner's overture to "The Flying Dutchman" was given a superb reading. The ever popular "Peer Gynt" suite, No. 1, added great charm to the program, and Richard Czerwonky's splendid rendering of the violin obligato to the Borodin nocturne made the program one of the most enjoyable of the series so far. This last is an arrangement for full orchestra of the string quartet by Borodin and is too long for public performances. The assisting artist was William Hinshaw, the well known baritone, who sang "Wotan's Farewell" and "Magic Fire" scene from "Walküre." His second selection, the Prologue from "Pagliacci," elicited such applause that Mr. Hinshaw was forced to give two encores—Mephistopheles' serenade from Gounod's "Faust" and the "Largo al Factotum" from the Barber of Seville.

On November 20, at its bimonthly meeting, held in the First Baptist Church, the Thursday Musical offered its members a very unique treat—a real St. Cecilia Day program. Jean Adey played with telling effect Bach's toccata and fugue, D minor, and Coral Rickard followed with Rheinberger's "Praeludium" from sonata, op. 193, and "Pastoral" in A by Guilmant. The third organist to play was Mrs. S. N. Reep, whose selections were Guilmant's "Allegretto" in D minor and "Grand Offertoire to St. Cecilia" by Batiste. Mrs. Landry, also organist, concluded the afternoon with a fine rendition of Gounod's "Feierlicher Marsch" and Wolstenholme's "Allegro Vivace" in G. A chorus of thirty-five voices from St. Mary's Church, under the very skillful direction of Joseph E. Frank, sang the "Gloria" and "Sanctus" from Gounod's "Messe Solenne" to St. Cecilia. Mrs. Frank du Fresnoy played the organ and the solo voices were: Mrs. W. J. Hurley, soprano; Helen G. Hermann, contralto; Thomas McCracken, tenor, and S. I. Wright, bass. The chorus is to be especially commended for its fine pianissimo; the ensemble was very good. The ovation of the afternoon was accorded Emma Osgood, harpist, who has lately joined the St. Paul Symphony Orchestra. Her solos were the "Moise Fantasia," by Parish-

Alvars, and "Pattuglia Spagnola," by Tedeschi. She responded to one recall and would have been welcomed again if the applause of the audience is any criterion.

November 24 Mme. Rider-Kelsey, soprano, and Claude Cunningham, baritone, gave the second recital on the All Star Series at the First Baptist Church, under the management of A. K. Cox. Both artists were suffering from colds contracted from an overheated sleeping car. This necessitated a change in two of the groups of songs, so that the program was as follows: First part, songs by Mozart, Beethoven, Schumann, Clausson, Debussy, Cornelius, and "A des Oiseaux," by Hue. Mme. Kelsey sang all the second part of the program, which included "Mit einer Wasserlilie," by Grieg; "Mausfallen Spruchlein," by Hugo Wolf, and two beautiful old English songs, "My Lovely Cecilia" and "Pastoral." Her two encores were "A Birthday," by Woodman, and the "Canson Provençale." She closed the program with the great aria from "La Tosca," "Non la sospiri la nostra cassetta." Mr. Cunningham showed won-



OSCAR SEAGLE.

derful control of his fine voice and his interpretation was most musicianly. Mme. Kelsey delighted her hearers more and more with each appearance.

The Apollo Club is one of those few organizations which remains true to its traditions and friends. This was eloquently shown in the choice of soloist for the first Apollo concert. The club befriended Oscar Seagle years ago when he was beginning his professional career in this city, and continues to express pride in his remarkable career of vocal successes. At the Apollo Club concert of November 25 the club, always ably directed by H. S. Woodruff and accompanied by Rysa-Herbert, sang three fine groups of songs with the necessary encores. The baritone, Oscar Seagle, was given the ovation he always receives in Minneapolis, and his first group of songs were followed by the famous "Pagliacci" prologue, sung as it is rarely heard. In the second group of French songs Mr. Seagle seemed to have caught the subtle art which is making the modern French so well beloved by the true artist and so interesting to the public. Of these "Le Rossignol," by Rimsky-Korsakoff, and "Les Plongeurs" seemed truly wonderful. Mr. Seagle is accompanied by that rare exception in musical art—the artist pianist who can really accompany. Yves Nat, a French pianist of note, is accompanying Mr. Seagle on his American tour, playing perfectly the accompaniments and enriching each program with his lovely piano solos. Clara Williams was the soprano soloist of the evening, singing the solo part with the club in the "Jubilate Amen"—so beautifully given that it had to be repeated. Miss Williams' sweet, clear voice and complete artistry have won for her an enviable place, all her own, in the music life of the city.

Oscar Seagle, the American baritone, whose successes in Paris and London have been so remarkable, has been the honor guest at three dinners during his short stay

here. Monday evening he was entertained at the home of Alma Johnson-Porteous, who returned in the late fall from a year of study with Mr. Seagle and Jean de Reszke in Paris. Tuesday evening the Apollo Club gave a dinner for Mr. Seagle and Yves Nat, his accompanist, while Wednesday evening Mr. and Mrs. Charles Velie entertained at the Minneapolis Club—a dinner for thirty-five made a memorably delightful affair by the informal musical program, sung by Mr. Seagle, Mrs. Alma-Porteous, Clara Williams, with Cornelius van Vliet playing cello.

Frederic C. Freemantel has many professional pupils who are touring the country. One of them, Hugh E. Wallace, a gifted tenor, has left Minneapolis to fill a three months' engagement in the South, and Mr. Freemantel has just heard from him to the effect that he is having great success. Another pupil of Mr. Freemantel's who is having success here is Mrs. S. J. Thomson, who delighted a large audience with her singing at the Y. W. C. A. last Tuesday afternoon.

Joyce H. Hetley, pianist, will give a faculty recital December 15 at the Minneapolis School of Music. Mrs. Herbert Pendleton, pianist; Ebba Sundstrom, violinist, of the school faculty, and Margaret Distad, contralto, pupil of William H. Pontius, are announced to give a program before the Woman's Club, 1526 Harmon place, December 2. A program of record selections by Melba, Gluck, Tetrassini, Ruffo, Bispham, Amato and Bonci will be given on the school Victrola by William H. Pontius, for the regular Saturday morning recital, November 29. Mrs. B. C. Smith, soprano, pupil of William H. Pontius; Mrs. H. N. Hendrickson, pianist, pupil of Signor Fabbrini, and Ebba Sundstrom, of the faculty, will give a recital in Anoka before the Philolectia Club, December 12. Mrs. Smith will also offer a paper on Scandinavian Folklore on the same program. Helen Fargo, pupil of Harrison Wall Johnson, played two groups of piano solos at the Temple Baptist Church, Friday, November 28, for the reading given by Alice R. O'Connell. An informal Thanksgiving reception was held by the students, November 28, the committee in charge consisting of Helen Elken, Mamie Mittelstadt, Mildred Eager, Frances McKechnie and Olivia Lucius. A school party and dance is being planned for Saturday afternoon, December 6. A program will be arranged by the following committee: Velzora Klinck, Ruth James, Lottie Saby, Elsie Brittin and Irene Hellner. Dramatic pupils of Mr. and Mrs. Charles M. Holt will present the bright comedy "All of a Sudden Peggy" at the school in the near future. "Ralph Royster Doyster," the old English comedy that is being rehearsed by Mrs. Holt and Miss Kellett, will prove of unusual interest to students of the early English drama. It is scheduled for production in the near future. Alice R. O'Connell gave "Merely Mary Ann" at the Temple Baptist Church last Friday, and gives it again at the Bethany Methodist Church early in January. Ethel Childstrom read at the St. Anthony Congregational Church and the Central High School last week.

WILMA A. GILMAN.

### Thompson's Second London Recital.

John Thompson, the American pianist, has again won English approval. The occasion was his second piano recital given in London, October 28.

Excerpts from the London press follow:

Mr. Thompson is, without question, fully equipped, pianistically speaking; indeed, on the technical side he has little to acquire in this respect, and he certainly did the music he played full and ample justice.—London Standard.

There is real merit in Mr. Thompson's playing. . . . He plays cleanly and very correctly, his technique being of an ample order. . . . Mr. Thompson aims for the best and his program yesterday was quite on the sound recital giver's lines, including as it did examples of Bach, Schumann, Brahms and Chopin.—London Pall Mall Gazette.

Mr. Thompson won approval by the strength and suppleness of his technique. He played Schumann's E minor sonata, for instance, with perfect ease and perfect accuracy.—London Daily Telegraph.

His tone is rich and strong, his technique excellent, and his style has a good deal of virility.—London Chronicle.

A couple of Brahms' rhapsodies and the famous ballade in G minor served to show that Mr. Thompson possesses a great deal more than exceptionally fine technique.—London Daily Graphic.

Mr. Thompson's playing was singularly note perfect.—London Daily Express.

His execution was effortless and supple, and his style was quite unaffected.—London Globe. (Advertisement.)

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## FORT WORTH AUDIENCE DELIGHTED WITH ALDA.

Charming Soprano Opens Harmony Club Artists Series—  
Frank la Forge Gives Singer Splendid Assistance—  
Schumann-Heink Coming.

Fort Worth, Tex., November 20, 1913.

The Artists' Series of the Harmony Club had a most auspicious opening on November 13, when Frances Alda gave the initial concert, assisted by Frank la Forge and Gutia Casini. Every available seat in Byer's Opera House was filled on this occasion, a number of chairs being placed on the stage. In fact, the house was practically sold out a week before the concert. Mme. Alda was in splendid voice and responded most graciously to the many recalls demanded by the enthusiastic audience. La Forge was, as always, the perfect accompanist, and Casini pleased with his cello playing. The following program was given:

Rococo Variations .....Tchaikowsky  
Gutia Casini.  
Lungi dal caro bene.....Secchi  
Nymphs and Shepherds.....Purcell  
When the Roses Bloom.....Reichardt  
Pastorale .....Carey  
Mme. Alda.  
Etude in A flat major.....Chopin  
Two preludes.....Chopin  
Frank la Forge.  
Panis Angelicus .....César Franck  
Prayer from Tosca.....Puccini  
Mme. Alda.  
With cello obbligato by G. Casini.  
Liebestraum .....Liszt  
Rhapsody .....Dohnanyi  
Frank la Forge.  
Doch mein Vogel (first time) Sile's  
Tansend Sterne (first time) Leo Blech  
Lauf der Welt.....Grieg  
Wie mir's weh tut.....Rachmaninoff  
Mme. Alda.  
Chant du Menestrel .....Glazounow  
Tarantella .....Piaatti  
Gutia Casini.  
Green .....Debussy  
A des Oiseaux.....Georges Hue  
Like the Rosebud.....LaForge  
Expectancy .....LaForge  
An Open Secret.....Woodman  
Mme. Alda.

The second concert of the Harmony Club course will be given by Mme. Schumann-Heink on December 12. Many orders for seats are already being received and the only regret of the club ladies is that the Opera House is not large enough to seat all those desiring to hear the great contralto. Unfortunately the new Chamber of Commerce Auditorium will not be completed in time for this concert, and it will be necessary to fill both the gallery and stage of the Opera House. With the enlarged seating capacity of the Auditorium, however, the club expects to accomplish great things in the concert work. L. M. L.

### Heroic Musicians.

[From the Auburn (N. Y.) Citizen.]

Dr. Max Nordau has an amusing article in the Paris Revue on the evolution of the orchestra conductor. Formerly the conductor was a modest man who took infinite pains with the rehearsals and effaced himself on the great day of the public concert.

Nowadays he is a hero. You only see him. The orchestra is merely a pedestal for him. In the French army of former days there was a personage who could be compared with him—the drum major. He has the same prestige without the aid of the drum major's stature, lace and stick. He must be a finished actor. He must play the part of the lion which shoots the water into the fountain.

There was Gustav Mahler, the most astounding artist in dumb show. All the muscles of his clean shaved face were contracted into the furious mask of a samurai when he let loose the heroic sonorities and relaxed into ecstasy during the pianissimo.

Arthur Nikisch also "reflects" tragedies and idylls, but grace suits him best. In the "Pastoral Symphony" (Beethoven) he is the rococo shepherd tickling with the outstretched finger of his left hand the fair neck of a pretty shepherdess.

### May Porter Directs "The Holy City."

Sunday evening, November 23, the second monthly musical service in the winter series was given in the St. Paul Presbyterian Church, Philadelphia, when the choir, under the direction of May Porter, organist and director, ren-

dered Gaul's "The Holy City." The solo quartet, consisting of Edna Florence Smith, soprano; Jean Douglas Kugler, contralto; Ednyfed Lewis, tenor; William F. Newbery, bass, was assisted in the choruses by a second quartet, which included Ruth Kennedy Cross, soprano; Elsie M. Henderson, contralto; Williard M. Harris, tenor; William Cugley, bass. The harp obligatos were played by Helen Reed Alexander, who was also heard in the following numbers for harp and organ, "Kamennoi-Ostrow," by Rubinstein, and Handel's "Largo."

### MEHAN RECEPTION-RECITAL.

Cellist Rippard Introduced to New York—His Playing Delightful—Six Artist-Pupils Participate—Studio Atmosphere That of a Family Circle—Baritone Calder's New Haven Success.

The Mehan studios, Carnegie Hall, New York, was the scene of a reception and recital (the first of a series) Monday evening, November 24, which proved a brilliant success from every standpoint. Mr. and Mrs. Mehan have

matic Holmes song, "L'Heure de Pourpre," sung with great feeling and power.

Misses Irving and Denice, both sopranos, but of different type, sang their numbers most effectively, their charming presence adding not a little to their beautiful singing. Mr. Bangs sang in his usual splendid way, and is an acquisition to any program. The accompanying of Mr. Reynolds and Mrs. Mehan (the latter a charming picture at the piano) deserves more than passing mention, as their work helped toward the success of the soloists.

These recitals are for the purpose of bringing fellow students and their friends together in a personal way and to create a stimulus for better things from an artistic point of view. Certainly this was accomplished in a manner that left nothing to be desired on the part of student and teacher. Mr. and Mrs. Mehan should be very happy in the thought that their pupils have proven true to the traditions of the Mehan studios.

Following is an extract from a New Haven paper concerning the appearance of Thomas Calder, a Mehan pupil:

Thomas Calder, who is baritone in the quartet of the Church of the Disciples on Eighty-first street, New York City, sang Huhn's "Invictus," was loudly encored and responded with "When Roses Bloom," by Reichardt. Mr. Calder's voice showed a wonderful improvement, due to the training he has received during the past year under John Mehan, of Carnegie Hall, New York. Mr. Calder carried his audience with him. The richness of his tones and the appeal in his voice, together with the personality of the singer, made his numbers the best on the program.—The Winsted Citizen.

### So Near and Yet So Far.

Dr. Istvan Halasz, the Hungarian baritone, who was to make his American debut in Philadelphia, Tuesday, November 18, chanced to be a passenger on the Panonia, the steamer which saved over 100 lives from a burning Spanish vessel in mid-ocean recently. The delay, how-

ever, caused the steamer to arrive in New York too late for the baritone to make the necessary connections for Philadelphia. The private yacht of a kind hearted millionaire was placed at the disposal of Dr. Halasz's manager, but high seas made the transportation of the important passenger impossible in this way.

The situation proved to be one with which the dauntless American ingenuity was unable to cope, and the baritone was unable to appear as scheduled.

Dr. Halasz and Helen Ware, the violinist, give joint recitals of Hungarian and Slavic programs, an excellent combination for the interpretation of the songs of those nations. To the interpretation of Slavic and Hungarian songs both artists have devoted their lives.

### Lots of It.

The orchestra was banging and blaring forth at the Ciderside Opera House when the scene demanded soft, seemingly distant strains.

"Piano! Piano!" whispered the hero from the stage. "We ain't got no piano!" retorted the leader. "This ain't no parlor band."

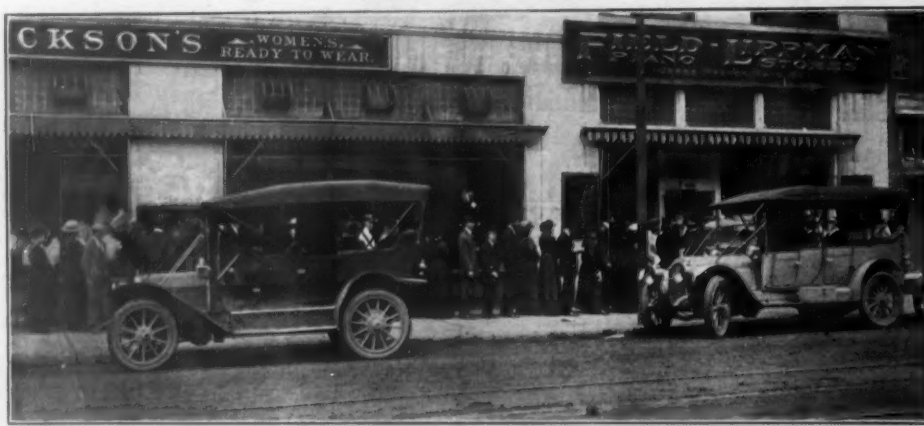
And the noise went on.—St. Louis Post-Dispatch.

### Wittell Piano Recital.

Chester Wittell, pianist, of Columbia, Pa., recently gave a recital in Lancaster, Pa. Striking features of his delivery were the big supply of sound, good technic, finger independence and musical intelligence displayed.

During the season he will be heard in many concerts and recitals in Pennsylvania.

Music is the crystallization of sound. There is something in the effect of a harmonious voice upon the disposition of its neighborhood analogous to the law of crystals. It centralizes itself and sounds like the published law of things. If the law of the universe were to be audibly promulgated, no mortal lawgiver would suspect it, for it would be a finer melody than his ears ever attended to. It would be sphere music.—Henry D. Thoreau: "Winter." (Journal, February 5, 1841.)



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Violin  
Virtuosa





## RUDOLF BERGER DELIGHTS SAINT-SAËNS.

Famous Composer Praises the Distinguished Tenor as Samson.

At the recent 101st performance of Saint-Saëns' "Samson and Delilah" at the Berlin Royal Opera on October 14, which was conducted by Saint-Saëns himself, the singing of the role of Samson by Rudolf Berger made a strong impression upon the aged composer. He spoke of Berger's work with great warmth and declared him to be one of the most satisfactory Samsons he had ever heard. The Berlin papers also write of Berger with enthusiasm, as will be seen from the following excerpts:

Saint-Saëns must have been well satisfied with the performance; in Paris he will hardly be able to hear such a glorious Samson as Berger.—Boersen Courier.

The performance of "Samson and Delilah," by Saint-Saëns, which was conducted yesterday at the Royal Opera by the composer himself, occurred before a full house. The Empress and Prince Adalbert attended the brilliant performance and remained till the close.



RUDOLF BERGER AND HIS FAITHFUL CANINE PET.

The applause grew more enthusiastic from act to act and the composer repeatedly bowed his acknowledgments. The bearers of the principal roles, with Berger as Samson, Mme. Ober as Delilah, and Bischoff as the High Priest were called out again and again.—Neue Preussische Kreuz-Zeitung.

Among the soloists, Rudolf Berger distinguished himself most of all; he interested us in a high degree by his appearance and by his magnificent performance of the part of Samson.—Allgemeine Musik-Zeitung.

Special mentioning must be made of the splendid singing of Rudolf Berger as Samson.—Berliner Staatsbürger-Zeitung.

Berger proved to be a powerful Samson.—The Post.

Saint-Saëns was overwhelmed with applause, which, however, was also intended for the representatives of the title roles, Mme. Ober and Rudolf Berger.—Der Reichsbote.

Berger and Mme. Ober sang admirably; even the big duet in the second act, which is often degraded, sounded yesterday refreshing and inspiring.—The Neuesten Nachrichten.

Saint-Saëns himself applauded very much the bearers of the principal roles, Mme. Ober, Berger and Bischoff, whose admirable work we are long since familiar with.—Norddeutsche Allgemeine Zeitung.

Berger, especially in the beginning, had wonderful moments and his organ was displayed in a beautiful and brilliant light.—Deutscher Courier.

The performance owes much to Berger as Samson and Ober as Delilah, who were both in splendid form. Saint-Saëns conducted unostentatiously.—National-Zeitung.

On the stage the biggest effect was made by Mme. Ober as Delilah and by Berger as Samson; both artists allow no opportunity to escape here of justifying their excellent reputations. The beautiful, voluminous and soulful voices, controlled in each case

by a high degree of intelligence, produced noteworthy effects, both individually and in ensemble.—The Germania.

"Samson and Delilah" has been one of the best performances that we have had here at our Royal Opera, and the artists who participated yesterday were in specially good form; they stood well the test of Saint-Saëns' critical eye; quite particularly the bearers of the title roles, Rudolf Berger and Mme. Ober. It was an evening of honor, both for the composer and for the Royal Opera.—Reichsanzeiger. (Advertisement.)

## Sundelius-Grimson Recital at St. John.

St. John, N. B., November 18, 1913.

The recital given by Marie Sundelius and Bonario Grimson, James S. Ford at the piano, in the York Theater, Thursday last, under the local management of the Misses Lugin, aroused much enthusiasm. There was a large audience, and the universal verdict was that even more was realized than anticipated by those present. Mme. Sundelius was in excellent voice, and she gave her numbers delightfully. The first three, "Oh Quand Je dors" (Liszt), "Il Neige" (Bimberg), "Depuis le jour," from Charpentier's "Louise," were well chosen, so contrasting were they in style and calling for individual treatment. So charmingly were they given that she was recalled after the last number. The group of English songs gave much pleasure, the little catchy "Fairy Pipers" (Brewer), which Mme. Sundelius sings irresistibly, had to be repeated, as was Cadman's "The Moon Drops Low," which was given with beautiful conception. The Scandinavian songs were sung as only Mme. Sundelius can sing them. Each song was prefaced by explanatory remarks which added greatly to the pleasure of the listener. Mme. Sundelius has charming personality, and her face expresses every varying mood. Of Mr. Grimson's numbers only praise can be recorded, as he held his audience from the start. Perhaps the most pleasing of his selections were "En Bateau" (Debussy), "Tambourin Chinois" (Kreisler), and a serenade by Pierne, which was substituted for "La Chasse," by Cartier. The final encore, "Oriental," by Cesar Cui, he was obliged to repeat. Altogether his playing made a deep impression. The closing number, "Ave Maria," by Bach-Gounod, was a triumphant ending to a delightful program, and the three performers were enthusiastically recalled. James S. Ford's work was most satisfactory. He is a capable accompanist. The short rehearsal which cannot be avoided when an accompanist is supplied locally requires art and skill, and that Mr. Ford was equal to the demand made upon him places him as a musician of no mean ability.

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Frequent inquiries as to what next the Misses Lugin have to offer musically shows the intense interest the Sundelius-Grimson recital has aroused, and the New York management, Gertrude F. Cowen, is to be congratulated on the selection for recital purposes of two such satisfying artists.

A. L. L.

## Two Noted Artists and Their Family.

In the accompanying picture it will be noticed that Clara Butt, the English contralto, and her husband, Kennerley Rumford, the baritone, head an interesting family grouped



CLARA BUTT AND KENNERLEY RUMFORD AND THEIR FAMILY AT ELIZABETH BAY, SYDNEY.

together on the steps leading to the house which they have taken at Elizabeth Bay, near Sydney, Australia.

The first concert by the St. Petersburg Chamber Music Society brought a Mozart, a Grieg, and Napravnik's A major string quartet.

## Tribute to Myrtle Elvyn.

Myrtle Elvyn, the noted American pianist, whom Chicago claims for her own, is winning much favorable comment.

The Chicago Daily Journal, November 11, refers as follows to the young virtuosa:

Turning to the pianists, Chicago claims three of the greatest women pianists in the world. They are Fannie Bloomfield-Zeisler, Julie Rive-King and Myrtle Elvyn. All have made names for themselves throughout the United States and Europe.

Miss Elvyn has made a wonderfully wide reputation for so young an artist. She has played all over the American and European continents and proved herself both virtuosa and artist. The most difficult compositions fall from her fingers with an ease which makes reviewers speak in astonished terms of the masculine sweep and breadth of her performances.

Below are tributes to the playing of Miss Elvyn in Baltimore recently:

Two artists unfamiliar to the Baltimore music loving public gave a recital last evening at Albaugh's Theater which proved to be one of the most agreeable entertainments of this kind that has been presented here this season. Myrtle Elvyn, pianist, and Vera Barstow, violinist, two American girls who have been living abroad for some time, were heard in a varied program and the impression



MYRTLE ELVYN.

created by both of these young women, while as opposite as the poles, was each in its way insistent and vital.

Miss Elvyn is a pianist of marked talent. A very beautiful and stately woman, she plays with brilliance and facility. She has remarkable poise and made the greatest impression in the display of her excellent virtuosity as in some very difficult numbers by Liszt and Chopin.—Baltimore Sun, November 21, 1913.

The piano and violin recital by Myrtle Elvyn and Vera Barstow last evening was a veritable triumph from beginning to end.

To this wonderful treat in instrumental music Miss Elvyn added as an encore arabesques on the "Blue Danube Waltz." Before the program was finished the very musical audience felt disposed to smile at the twelfth Hungarian rhapsody, which had so often been buried with great pomp and ceremony, but when she finished they were converts to its resurrection under Miss Elvyn's artistic touch, and criticism was turned into great enthusiasm.—Baltimore American, November 21, 1913. (Advertisement.)

... This fine obedience in music is best seen, however, in its execution. When voice joins with voice in the harmony of their contrasted parts, and instruments add their deeper and higher tones—trumpets and viols and reeds each giving their various sounds—voices as of a great multitude, and instruments as of the full chorus orchestra—and all binding themselves down to exact law, conspire to the utterance of manifold harmony, we have not only the most perfect illustration of obedience, but the joy of obedience; one is immediately transmuted into the other; we are thus let into the soul of obedience and find it to be a joy, that its law is a law of life. The pleasure we feel in music springs from the obedience which is in it, and it is full only as the obedience is entire.—Theodore T. Munger: "The Appeal to Life."

Among all the arts music alone can be purely religious. —Mme. de Staël: "Corinne."

# Myrtle

# ELVYN

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LEONARD BORWICK.

movement. His pianistic powers are rated second to none, but he is not numbered with the pounders. Indeed, when the many volumes of Borwick's press comments are viewed, one gets the idea that he is a reformer as well as a master pianist.

It is said of the celebrated English pianist that nothing distresses him more than an exhibition of sensationalism on the concert platform. While he considers every good composer worth playing, he insists that each school shall be presented with music uppermost in the performer's mind. Long ago Mr. Borwick contended that Liszt compositions need not be thundered out from the instrument; fortissimo does not mean a riot of noise. "Pianists must learn to discriminate," declared this artist, "if they are to do the work of the profession conscientiously."

It is already announced that Borwick will tour America during the season of 1914-1915; he will revisit the cities where he played on his memorable tour of the world in the year 1911, and, in addition, will appear in many other towns.

European and Australian press encomiums are herewith reprinted:

Those among the audience who were not at the recital given by Mr. Borwick a few days ago in Queen's Hall must have been astonished at the revelation in his playing powers, which were only hinted at, and particularly displayed before his departure abroad. It is not merely that he has returned with a finer and more assured control of the keyboard, he also shows increased imagination and deeper sympathies in his manner of interpreting the great masters. In the sonata, for instance (Beethoven's appassionate) there was the same clear touch, clean phrasing and attractive tone that he used to have, and besides that there was warmth of feeling and freshness of impulse, which carried him along from one big climax to another.—London Times.

Most pianists can play softly with one hand and loudly with the other, but Mr. Borwick can play in such a fashion that one hears an accompaniment in one tone and a melody in another, and subordinate melodies, each maintaining its relative position and force. This was especially noticeable in the polonaise numbers, of which the first bracket was made up of Bach's organ fugue in G minor and a wonderful prelude with delicacies, rippling current of interwoven runs, from which emerged from time to time the theme of the well known choral, "Sleepers, Wake," a gigue by Graun and a gavotte by Scambati, that canniest of all imitators of the old masters, and a capriccio by Scarlatti in Tausig's arrangement. In all of these the clear way in which each of the voice stood out was quite marvelous. The crispness and delicacy of touch was a continual delight.—Melbourne (Australia) Argus. (Advertisement.)

**Pilzer-Spooner Concert.**

Maximilian Pilzer, the well known violinist, together with Philip Spooner, the popular American tenor, were the successful interpreters of the following interesting program given in Brunswick Hall, New Brunswick, N. J., Monday evening, November 10:

Devil's Trill Sonata.....Tartini  
.....Mr. Pilzer.  
Minnelied.....Brahms  
Du Bist Mein Alles.....Bradsky  
.....Mr. Spooner.  
Caprice Viennois.....Kreisler  
Capriccio.....Haydn-Burmeister  
Valse Caprice.....Pilzer  
.....Mr. Pilzer.  
Questa O Quella (from Rigoletto).....Verdi  
Si les fleurs.....Massenet

At Dawn.....Cadman  
I Hear You Calling Me.....Marshall  
.....Mr. Spooner.  
Prelude from Meistersinger.....Wagner-Wilhelmj  
Minuet.....Beethoven  
Caprice Basque.....Sarasate  
.....Mr. Pilzer.  
Then You'll Remember Me (from Bohemian Girl).....Balfe  
Arioso (Canio), from Pagliacci.....Leoncavallo  
.....Mr. Spooner.  
Frank Bibb at the piano.

**Garrigue Pupils' Activities.**

Because Virginia Wilson (dramatic soprano) is singing on an extended tour to the Pacific Coast, which will keep her busy until spring, and Enrico Alessandro, lyric tenor, is in Rome, Italy, the Garrigue Grand Opera Quartet, which filled successful engagements last season, has been temporarily withdrawn from the public.

Mme. Garrigue found it difficult to substitute these rare voices immediately; she announces, however, that the quartet will be ready for public work February 1, as she is now training voices for it and regular rehearsals will begin this month.

The newly formed quartet will give a "Grand Benefit Concert," the purpose being to raise funds for Enrico Alessandro, who is completing his preparation for an operatic career in Italy.

Roberta Beatty, contralto of the quartet, who is being prepared for an operatic career by Mme. Garrigue, will appear at the New York Rubinstein Club concert, December 9. She will then sing an aria from Gounod's "Sappho."

Helena Alberts, contralto of the Century Opera Company, learned the part of Myrta in Massenet's "Thais"

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upon three days' notice and so pleased the management that larger parts have been entrusted to her for the near future.

**Jaime Overton for Maine Tour.**

Jaime Overton is the young violinist who will appear



JAIME OVERTON.

with Lillian Blauvelt, John Finnegan and William R. Chapman on their Maine tour, which begins December 10.

**Harriet Foster's Toledo Success.**

On the occasion of the opening of the Women's Auditorium at Toledo, Ohio, on November 18, Harrie. Foster,



HARRIET FOSTER  
As Donna Angelica in "The Lovers' Quarrel."

the mezzo-soprano, scored a brilliant success. Some of the criticisms from the Toledo press are herewith appended:

Harriet Foster, whose voice showed evidences of great beauty, sang an aria from "Samson and Delilah," by Saint-Saëns, and responded to an encore. Her mezzo soprano has some tone qualities of rare sweetness.—Toledo Times, November 19.

Mrs. Foster gave a finished and thoroughly satisfactory portrayal of Donna Angelica, both in her singing and acting, and in the ensemble work her voice rang true and full, meeting every requirement demanded of it. . . . That the audience in general was pleased with her work was evidenced by the liberal applause following her aria, and their insistent manner in demanding an encore, which was most graciously given.—Toledo Times, November 20.

Mme. Foster's rich contralto voice delighted the audience of representative society and musical folk who assembled at the Woman's Building to hear the "Lovers' Quarrel," that opera of Pirelli's which is most refreshing and beautiful.

Mme. Foster was the guest of Mrs. H. R. T. Radcliffe during her Toledo visit, which was made socially very pleasant, for she possesses a remarkably winning personality as well as a splendid voice.—Toledo Daily Blade, November 20.

Mrs. Foster . . . made many new friends by her artistic work.—Toledo News Bee. (Advertisement.)

**Gerville-Reache Praised in Canada.**

After her recent appearances as Delilah in Montreal, Mme. Gerville-Reache received the following laudatory comments from the press of that city:

The season began a week ago, but the real opening night was last night when Gerville-Reache appeared in the part of Delilah.—Montreal Presse.

Every box and every seat was filled. One cannot realize how much of last night's success was due to the ability of the interpreter until one begins to analyze the performance. To Mme. Gerville-Reache naturally falls the greatest share of praise.—Montreal Gazette.

There was absolutely no flaw in Mme. Gerville-Reache's portrayal of Delilah. . . . One would have to delve into one's vocabulary of laudatory adjectives only to find that they would not suffice. . . .—Daily Mail.

Mme. Gerville-Reache, with her rich, warm tone and her splendid artistry, left nothing to be desired, and in her scene as the triumphant courtesan reached the heights. . . . Besides being the possessor of a contralto voice of organ-like fullness and mellowness, she is a great actress. . . .—Herald.

What could be more seductive than her singing in the allurements scene, anything more sensuously pleasing than her tone, anything more exquisitely clear than her enunciation or anything more artistic than the way she held herself in reserve in the long second act to build up the famous climax, "Mon coeur s'ouvre a ta voix."—Daily Herald.

The fame which preceded Mme. Reache was in no way exaggerated.—Le Devoir.

Gerville-Reache is a consummate artist, whose performance will long be remembered as one of the great incidents in local operatic history.—Daily Star.

Mme. Reache enters into the spirit of Saint-Saëns with almost religious fervor. She exercises in her singing a restraint and intellectuality that immensely heightens the effect of her work. The audience gave her a tremendous ovation.—Daily Telegraph. (Advertisement.)



### Marcoux's Great Success.

Vanni Marcoux's brilliant success with the Chicago-Philadelphia Opera Company is attracting wide attention. A few recent reviews of Marcoux's triumphs in "Tosca" and "Don Quichotte" are herewith appended:

#### "TOSCA."

The public . . . was persuaded to accept Mr. Marcoux on the strength of his talents as an actor, which are remarkable—so remarkable in fact that few took thought to form an opinion of his vocal powers. As for the sensational aspects of his interpretation they seemed its least important elements. Certainly they were unnecessary, though sufficiently logical. For he was able to project all the cruelty, deceit and lust that make the figure of Scarpia sinister and terrible, long before that moment in the second act when the outward manner of dignity, the thin veneer of elegance, is cast aside and the brute asserts itself.—Chicago Daily Tribune, November 25, 1913.

There was the dominant figure towering as the very incarnation of evil power, the Scarpia of Vanni Marcoux, another of those compelling personalities for which we have to thank the French stage. One can believe that beneath his baleful glance Rome had trembled, and naught on which he had set his clutch could wrench itself free save through the gates of death. This was the gentleman, in the sense of birth and breeding, yet with heart corrupted by boundless dominion and mind knowing no law save the gratification of the senses; and though he might find no place in poetic art, he has prototypes enough among the actual children of men.

These great French artists hold you by the intensity of their dramatic utterance, expressing the meaning of the music through an imaginative force of compelling power, which may at times disregard the beauty of tone, but recites to the music. Mr. Marcoux has a voice of volume for the Auditorium, though not of great warmth of color; in fact, the beauty of the human voice, with its poignant appeal to our emotional consciousness, is foreign to the genius of the race. It is not so much that they could not do it if they should set their minds to it as that the histrionism, the playing of the drama with all the conviction of their minds, seems to them so much the more important thing that they cannot give their thought to the other.

When we listen to them it is the playing of the drama that holds us, too, in sympathy with their point of view, and these French artists, like Miss Garden and Mr. Marcoux, have done an invaluable thing for us in broadening the horizon of our artistic conceptions: artists with vocal laws which enable them to express their meaning with supreme power, even though stepping outside the realm of the "bel canto" of the Italian stage. Mr. Marcoux's reading of the Italian words was a wonderful example of enunciation, where each word came as distinctly as in speech, with a meaning back of each syllable to drive it home.—Chicago Evening Post, November 25, 1913.

#### "DON QUICHOTTE."

The presentation is interesting at all for some other new operas of the current generation, while the portrait of the whimsical idealistic Don, contributed by Vanni Marcoux, stamps this performer as an actor of exquisite gifts.—Philadelphia North American.

Vanni Marcoux's Don is a masterpiece of acting, denoting, as it does in every detail, a knight devoted to the ideals of life. He does not accentuate for a moment anything which might provoke a thought of travesty and one feels a sympathy for him which reaches almost tearful heights when he brings about the regeneration of the brigands.—Philadelphia Public Ledger.

The wonderful characterization of the "Knight of Rueful Countenance," as portrayed by Vanni Marcoux, is a masterpiece of histrionism, one comparable to the best that our stage has ever possessed and it is to be hoped that the latter part of the season will see many more presentations of the work.

Marcoux repeated with even greater finish his exceptional impersonation of the last of the Knights Errant, the crack brained idealist and enduror of chimeras. There is so much detail to this that it cannot all be taken in at first and full appreciation of the achievement is only possible after witnessing it several times. All the good things which have been said of it may be repeated with emphasis after this second performance. The poetry, sentiment and pathos of that last act and of the latter part of the fourth are not excelled in any lyric work.—Evening Star. (Advertisement.)

### Leginska Piano Recital December 11.

Ethel Leginska, under the sole management of G. Dexter Richardson, announces a piano recital at Aeolian Hall, New York, Thursday afternoon, December 11, 3.30 o'clock, when she will play a program planned to embrace all schools and periods, beginning with Scarlatti, 1685. Mozart, Beethoven, Von Weber, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Liszt, Reger, MacDowell, Ravel, Cyril Scott and Debussy follow in natural sequence, thus making the recital one of chronological sequence. New Yorkers are becoming acquainted with the fact that Leginska is one of the best pianists playing here.

The following splendid tribute that appeared in the Toronto World, after her appearance there, November 18, is well worth reading:

Miss Leginska is temperamental, and she is not afraid to let you feel it. With all the technical skill and all the intellectual grasp necessary to great art, she possesses the one thing more and inspires it with a soul of living fire.

Miss Leginska is temperamental, which is to say that her body responds easily to her soul and in all moods. Every fibre of her body is concerned in her harmonious task. Every hair of the thick

raven mass above and every filament of the snowy swansdown round her shoulders vibrated in sympathy as she clutched a huge chord and swung it off into space. Then with a backward toss of her head for accent she would fling her whole body forward at the keyboard as though to storm the very citadel of sound.

Her left hand is marvelous, as she showed in the C minor study of Chopin. Equability in runs and arpeggios, extraordinary uniformity in gradations of light and shade, which merge by such gentle degrees one feels that these rising and falling pulses can hardly have the intervention of keys and hammers. Strength and flexibility were as one in every bar of this study. In the n.x., in E major, sweetness and legato qualities were gently evident, while the arabesques on the "Blue Danube" were a series of brilliant flights. Three responses had to be made to the applause. (Advertisement.)

### A NEW RUSSIAN PIANIST.

Vera Kaplun-Aronson Wins Success at Her Berlin Debut.

Assisted by the Philharmonic Orchestra, Vera Kaplun-Aronson, wife of the distinguished piano pedagogue, Maurice Aronson, made her debut in Beethoven Hall,



VERA KAPLUN-ARONSON.

Berlin, playing concertos by Mozart, Chopin and Saint-Saëns. Her success was most flattering.

### Stojowski Pupil Plays Recital.

Myriam Allen, pupil of Sigismond Stojowski, played piano pieces by Schumann, Chopin and Liszt, and Otilie Schillig, soprano, pupil of Adrienne Remenyi, assisted in songs by Tschalkowsky, Rokoff, Hué and Holmes, at a recital at the Von Ende School of Music, 44 West 85th street, New York, November 28. The usual large audience which attends all affairs at the Von Ende School was present, and applauded the two young artists. Edith Evans played the accompaniments.

This Saturday evening, December 6, Vita Witek and Anton Witek, pianist and violinist, respectively, give a concert at the school. Those interested will do well to arrive early.

### Bertha Christians-Klein Pleases.

Bertha Christians-Klein, the dramatic soprano and the wife of the director of the Irving Place Theater, in New York, sang at Buffalo, N. Y., Monday of last week with the Harugari Frohsinn, under the direction of Otto Wick; at Elmwood Hall, before an audience of 3,000 people. This was Mme. Christians' first concert appearance in this country, and she at once achieved success. The press accords her much praise for her beautiful voice and her singing of the arias from "Aida" and "Mignon," also for her rendering of songs by Rubinstein and Mendelssohn, as well as her diction and enunciation in German and French.

Is not music the food of love?—Sheridan: "The Rivals."

### Malkin Music School Concert.

The Malkin Music School of New York seems to possess the happy faculty of heaping up surprises in its Sunday afternoon concerts, which have won a warm spot in the hearts of New York music lovers. Judging by the audiences which attend they are likely to become a permanent institution. As the season progresses programs of unusual interest are presented, with increasing success. Mr. Malkin is to be congratulated on his program making, as well as for the capable artists who take part.

November 23 a large and enthusiastic audience was present, all being delighted by the various offerings. Pauline Flasterstein opened the program with a very brilliant performance of Weber's "Polacca," showing conscientious and careful preparation. Rose Becker, violinist, "took the audience by storm" in her masterly playing of the Saint-Saëns "Rondo Capriccioso." She disclosed surprising technic, as well as remarkable interpretative ability, proving to be an artist of unusual accomplishments. Miss E. Viemeister, who played the Mendelssohn concerto in D minor, surprised by her mastery of the keyboard, showing a clear, singing tone, very musical phrasing and delicacy in passage work. Mrs. Raymond Osborn, a star pupil of Maestro Pietro Floridia, delighted the audience by her singing of songs by Haydn and others; her voice has great beauty and is used with ease. Her singing showed the results obtained under Maestro Floridia; she had to sing an encore. Albert Becker, who played a trumpet solo (the aria from "Samson and Delilah"), delighted his hearers by the purity and mellowness of his tone, coupled with delicate shading. He is a pupil of S. Finkelstein, first trumpeter of the New Philharmonic Society. Ada Becker played some piano solos with the brilliancy which characterizes her work. "The Lark," by Balakireff, and Chopin's ballade in G minor went exceptionally well and were warmly applauded. The entire concert was very successful, adding to the already fine reputation of Mr. Malkin, whose indefatigable energy has made the school a success.

The same institution gave a piano recital on November 30 by pupils of the preparatory department, whose ages range from eight to twelve years, and which proved a success. It was remarkable to see children of tender years play classical compositions with such expression, pedaling, and from memory. It seemed truly a "little artists' recital." Those who heard the same children play previous to entering this school were pleasantly surprised at their unusual progress. This is, of course, due first of all to the conscientious and capable work of their teachers, Miss Becker and Mr. Knafel. The names of the young pianists, in the order of their appearance, are: Ida Epstein, Alice Leviton, Lillian Robinson, Albert Wilson, Lina Berman, Rose Feurerisen and Blanche Schnitzer.

### Sciapiro Artist-Pupil's Success.

Karl Krieg, pupil and assistant of Michel Sciapiro, gave a recital at Lincoln Hall, Jersey City, November 19, before a representative audience. Mr. Krieg's unusually appealing tone and clean cut technic drew warm applause from the audience, who recognized his fine training. A special tribute was paid to his teacher, Sciapiro, in that both Mr. Krieg, violinist, and pianist Lieberfeld played compositions by him. Mr. Krieg played "Chanson sans paroles" and a gavotte, while Mr. Lieberfeld played a nocturne (piano solo), both numbers scoring a success. Mr. Lieberfeld's pianism displayed beauty of tone and technical certainty. The recital was under the auspices of the College of Music of New Jersey, both artists being members of the faculty, which formally opened in their beautiful location December 1.

### Four Metropolitan Stars to Tour in Concert.

Annie Friedberg, the New York manager, announces that arrangements have been completed for a tour of four well known singers of the Metropolitan Opera Company, in concert, during 1914-1915, prior to the opening of the opera season in New York, and also after the close of the season. The singers are: Frieda Hempel, the famous soprano; Jaques Urlus, the Dutch tenor; Herman Weil, baritone, and Carl Braun, basso.

### Southern Baritone Sings at Cathedral.

Dr. Merrill Hopkinson, baritone, of Baltimore, Md., sang at the Cathedral of St. John the Divine, New York, Tuesday afternoon, November 18.



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## LAFAYETTE NEWS.

Lafayette, Ind., November 18, 1913.

Thursday morning, November 13, at convocation at Purdue University, the student body and a large number of music lovers of Lafayette were entertained by Alice Genevieve Smith, harpist, of Indianapolis. Miss Smith gave a beautiful program and her numbers were greatly appreciated and most heartily received.

The Boys' Glee Club of Purdue University, Lawrence A. Cover director, has been invited to sing at the annual meeting of the Hoosier Society, which will be held at the Congress Hotel in Chicago, December 13. The club is doing especially fine work under the direction of Mr. Cover, and an interesting program is being prepared. Plans are almost completed for the first local concert of the season, which will be given at Fowler Hall early in December.

Mrs. W. H. Upjohn has gone to Chicago to take a course of study in public school music at Northwestern University.

De Etta O'Marra has been engaged as organist at the First Presbyterian Church.

A vesper choir, composed of the members of the faculty and students, has been organized at Purdue University with Lawrence A. Cover as director. The purpose of the organization is to furnish music for the Sunday vesper services at the university.

Katherine Fox, a graduate of Oberlin College, has come to spend the winter with her aunt, Mrs. W. O. Weaver.

An interesting class recital was given Tuesday afternoon, November 11, by several pupils of Raymond A. Martin, pianist, in his studio at the Lafayette Conservatory of Music. Numbers were given by Helen Murphy, Bernice Clark, Edith Bell and Mary Erwin.

LENA M. BAER.

## Lucile Meredith Returns from Abroad.

Lucile Meredith, who has just arrived from abroad, will be heard in concert and musicales during the season.

Mme. Meredith is a lyric soprano who has studied with Mme. Marchesi and Jean de Reszke, and has sung in exclusive circles in Paris and Brussels. She had an offer



Photo by Mishkin Studio, New York.

LUCILE MEREDITH,  
Soprano.

to sing at the Metropolitan Opera House during the Conried régime, but on account of other plans she was unfortunately unable to accept that engagement.

Mme. Meredith is under the management of Antonia Sawyer, of New York.

## Boston Symphony Programs.

The second pair of Boston Symphony concerts in New York will be given at Carnegie Hall, Thursday evening, December 4, and Saturday afternoon, December 6. Fritz Kreisler will be the soloist at both concerts. The program for Thursday evening has but two numbers, Mahler's symphony in C sharp minor, No. 5, and Tchaikovsky's concerto for violin in D major. The Mahler symphony was last played by the Boston Symphony Orchestra in New York in February, 1906, when Wilhelm Gericke was

conductor. Dr. Muck revived it in Boston last spring with extraordinary success and it has just been played again in that city. The symphony comes first on the program.

The program for Saturday afternoon will not be the one announced a week ago, as Dr. Muck has made a considerable change in it. A large number of the Saturday afternoon subscribers have written both to Dr. Muck and to Mr. Kreisler asking that the Beethoven concerto be played instead of the Mozart and Viotti concertos. Both of them have consented to make the change and the program for Saturday afternoon, strictly classical as first announced, is as follows:

Symphony in G major, No. 6.....Haydn  
Concerto for two wind choirs.....Handel  
Concerto to The Magic Flute.....Mozart  
Concerto for violin in D major.....Beethoven

## HARTFORD CONCERTS.

Hartford, Conn., November 20, 1913.

Tuesday evening, November 18, U. S. Kerr, basso-cantante, gave a song recital. The rendition of the "Pagliacci" prologue was the most satisfying of the evening's selections. The "Rosary" was sung as an added number to the program, which was as follows: "Am Meer," Schubert; "Elégie," Massenet; "Kamrat," Korling; "My Star," Beach; "Rolling Down to Rio," German; "Longing," Kahn; "To Horse," Stephens; "Singing to You," Kerr; U. S. Kerr. Polonaise in A flat, Chopin, A. W. Burge-meister. Prologue (from "Pagliacci"), Leoncavallo; "Evening Star," Wagner; "Offent ich die herzenst hür," Schutt; "Schusucht," Strauss; "Die ehre Gottes," Beethoven; "Toreador Song," Bizet, Mr. Kerr.

Thursday evening, November 20, the Hartford Philharmonic Orchestra gave its first concert of the season with the following program: Symphony No. 5, C minor, Beethoven; overture, "Rienzi"; "Prize Song," from "Meistersinger" (violin solo by Concertmaster Milcke); prelude, "Lohengrin"; introduction to Act III, "Lohengrin"; overture, "Flying Dutchman," Wagner. Under the leadership of Robert H. Prutting the orchestra gave a splendid performance, and it is to be hoped that the people of this city will give it the support it should have.

H. D. PRENTICE.

## Louise Gerard-Thiers Pupil Goes Abroad.

A painful moment comes in the lives of all, when there is a parting of the ways, leaving the loving care of those who taught us from earliest moments. And this applies not only to the home life, but to the musician or singer, when first leaving the shelter of the studio.

Through the careful guidance and instruction of Mme. Gerard-Thiers, another young singer has been launched into a wider sea of opportunities. From an inexperienced school girl, Esther Baldwin has developed, following the advice of her teacher implicitly, so that today, after only two years of study, with the unfailing method of the old master, Delle Sedie, thoroughly infused into her consciousness, she possesses a voice of rare promise. November 19 she sang at one of Mme. Gerard-Thiers' "afternoons" "Ombres Legeres" (from "Dinorah"), Peel's "Early Morning," and "Will o' the Wisp," to the delight of all who heard her. Indeed, she attracted such notice that sufficient guarantee has been furnished to carry her through further training in Europe, where she may perfect herself in the languages, and have practical operatic experience.

One can seemingly look for a great future for this young singer.

This is the second time within six months that the Gerard-Thiers studios in New York have contributed to the ever increasing band of Americans who find it to their advantage to complete their musical education abroad, free from the distractions of home life.

Among the singers last Wednesday afternoon Mary Robinson, of Terre Haute, Ind., received many compliments on the intelligent interpretation of her selections.

## He Didn't.

The superintendent was examining the school.  
"Who wrote 'Hamlet'?" he asked.

A very frightened boy rose to his feet and said: "Please, sir, I didn't."

The superintendent was telling one of the members of the school board.

"Haw! Haw!" said he, "I bet the little rascal did it all the time."—National Monthly.

Music is a universal language. Where speech fails, there music begins. It is the natural medium for the expression of our emotions—the art that expresses in tones our feelings which are too strong and deep to be expressed in words.—Charles W. Landon: "The Study of Music in Public Schools." (Circulars of Information of the Bureau of Education. No. 1, 1886. Washington, D. C.)



## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

#### Oliver Ditson Company, Boston.

The amount of music published by the long established house of Oliver Ditson is sufficient to fill many volumes. In fact the catalogue of piano music alone fills a volume of 242 pages. There are twelve volumes of catalogues of songs, thirteen volumes of catalogues of octavo works—consisting of choir music for the Protestant service, choir music for the Catholic service, secular music, Christmas music, Easter music, Flower Sunday and Children's Day music, Harvest and Thanksgiving music, Memorial Day and patriotic music, funeral music, music for schools, various music for men's voices, for women's voices, for mixed voices—seven volumes of catalogues of piano music of all kinds, two volumes of catalogues of music for violin and other instruments, eight volumes of catalogues of books relating to music, twenty-two volumes of circulars describing many musical subjects, nine volumes of catalogues of musical merchandise, of which the last two, for instance, are as follows: Catalogue of piano makers' and tuners' supplies, catalogue of tools for violin makers and repairers. It will be seen therefore that the Oliver Ditson house is a universal purveyor of musical fare on a most elaborate scale.

Among the new and comparatively recent works sent us for review we select a number of what seem to us the most representative works of the vocal catalogue.

#### Opera songs:

- Auber, Daniel F. E.—  
Le Domino Noir.  
Flamme vengeresse (Flame of Love).  
Fra Diavolo.  
Voyez sur cette roche (On Yonder Rock Reclining).
- Balfe, Michael W.—  
The Bohemian Girl.  
Bliss Forever Past.  
Fair Land of Poland, The.  
Heart Bowed Down, The.  
I Dreamt That I Dwelt in Marble Halls.  
Then You'll Remember Me.  
Then You'll Remember Me.  
Crown Diamonds.  
I'm a Merry Zingara.  
The Enchantress.  
Ever Be Happy (solo and chorus).
- Beethoven, Ludwig van—  
Fidelio.  
Abscheulicher, wo eilst du hin? (Accursed One, Where Leads Thy Haste?).  
Mir ist so wunderbar (My Heart and Hand Are Thine) (quartet).
- Bellini, Vincenzo—  
I Capuleti Ed I Montecchi (Romeo and Juliet).  
Se Romeo t'uccise un figlio (If Ser Romeo Thy Son's Life ended).
- Norma.  
Casta diva, che inargenti (Chaste Enchantress).  
Casta diva, che inargenti (Chaste Enchantress).  
Miro, O Norma (Hear Me, Norma). (Duet) Arr. by S. Nelson.
- I Puritani.  
Il rival salvar tu dei (Thou Must Save Thy Rival). (Liberty duet).  
Qui la voce sua soave (It Was Here in Accents Sweetest).  
Qui la voce sua soave (It Was Here in Accents Sweetest).
- La Sonnambula.  
Ah! non credea mirarti (Ah! Must Ye Fade).  
Ah! non giunge (Oh! Recall Not).  
Tutto è gioia (Sounds So Joyful).  
Vi ravisso, e luoghi ameni (As I View These Scenes So Charming).  
Vi ravisso, e luoghi ameni (O Remembrance of Scenes Long Vanished). Transl. by Natalia Macfarren.
- Bernberg, Hermann—  
La Mort de Jeanne d'Arc.  
Arioso.
- Benedict, Sir Jules—  
The Lily of Killarney.  
Cruiskeen Lawn, The (solo and quartet).  
Elly Mavourneen.  
I'm Alone.  
Moon Has Raised Her Lamp Above, The (duet).

Berlioz, Hector—

The Damnation of Faust.  
Serenade of Mephistopheles.

For the opera songs of Donizetti, Gounod, Handel, Verdi and Wagner, see separate lists.

Songs by Richard Strauss:

- Op. 10, No. 1. Devotion (Zueignung).  
No. 3. Night (Die Nacht).  
No. 8. All Soul's Day (Allerseelen).  
Op. 17, No. 1. E'er Since Thine Eyes Returned My Glances (Seitdem dein Aug' in meines schaute).  
No. 2. Serenade (Ständchen).  
No. 3. The Secret (Das Geheimnis).  
Op. 19, No. 2. Thy Wonderful Eyes My Heart Inspire (Breit über mein Haupt dein schwarzes Haar).  
No. 4. Why Should We Keep Our Love a Secret? (Wie sollten wir geheim sie halten?).  
Op. 21, No. 1. All of the Thoughts in My Heart and My Mind (All' mein Gedanken, mein Herz und mein Sinn).  
No. 2. Thou of My Heart the Diadem (Du meines Herzens Krönlein).  
No. 3. Dear Love, I Now Must Leave Thee (Ach, Lieb, ich muss nun scheiden).  
No. 4. Ah, Wee Is Me, Unhappy Man! (Ach, weh mir unglückhaften Mann).

In the Musicians' Library—Forty Songs by Richard Strauss.

Then there is a much lighter grade of song for those who prefer simpler harmonies and less strenuous emotion. We refer to the following songs by the melodious Mary Turner Salter:

- Blossom Time.  
Contentment.  
Good Night.  
In Some Sad Hour.  
Little Boy, Good Night.  
Love of an Hour.  
Memories.  
My Lady.  
A Rain Song.  
Serenity.  
She Is a Winsome Wee Thing.  
Sleep, Little Lady.  
A Water Lily.  
The Willow.

It is impossible to do justice to the very extended list of sacred songs and we must make an arbitrary selection of a few of what appear to us to be the most likely to become popular.

- Bartlett, J. C.—  
Come, Jesus, Redeemer. (Adapted to the melody of "A Dream.")  
Day Is Ended, The. (Violin obbligato.) Duet for soprano and alto.  
Grass and Roses. (Violin obbligato.) (Flower Sunday.)  
Lesson, The ("Thy Will Be Done").  
Prayer for Faith, A. (Violin obbligato.)
- Buck, Dudley—  
Ave Maria. Op. 67, No. 1.  
Salve Regina. Op. 18.
- Bullard, Frederic Field—  
There Is One Way, and Only One.
- Chadwick, George W.—  
Ballad of Trees and the Master, A.
- Chase, Charles Coes—  
Like as a Father.
- Chenery, C.—  
There Is an Hour of Hallowed Peace.
- Coverley, Robert—  
Trusting in Thee.
- Cowles, Eugene—  
Crossing the Bar.  
Saviour's Invitation, The.
- Dana, C. Henshaw—  
Salve Regina (Saviour, Blessed Redeemer). (Latin and English.)
- Dana, George—  
Cross and Crown.
- Doane, W. Howard—  
Some Sweet Day.
- Draper, J. T.—  
There Is a Fold Whence None Can Stray.
- Francis, César—  
Panis Angelicus (O Holy Bread of Heaven). (With organ accompaniment.) (From the "Messe Solennelle.") (Latin and English.)
- Fisher, William Arms—  
O Risen Lord. (Violin ad lib.)
- Ganss, H. G.—  
O Salutaris Hostia (O Saving Victim). (Violin.)
- Geibel, Adam—  
O Salutaris Hostia (O Jesus, Thou Art Standing). (Latin and English.)
- Hargitt, Charles J.—  
O Salutaris Hostia (God Is Love).
- Hewitt, Horatio D.—  
Suffer Little Children to Come unto Me.
- Hosmer, E. S.—  
There's a Friend for Little Children.
- Howell, Charles T.—  
By the Waters of Babylon.
- James, Emerson—  
Song the Angels Sing, The (The Song of Redemption). (With ad lib. organ or harmonium accompaniment.)
- Jewell, Lucina—  
In My Father's House Are Many Mansions.
- Joyce, Florence Buckingham—  
Passing Day, The.
- Lansing, A. W.—  
I Will Praise Thee, O God.
- Neidlinger, W. H.—  
Spirit of God.
- Nevin, George B.—  
Hills of God, The.  
Song of Eternity, The.
- Panoska, Henri—  
O Salutaris Hostia (O Great, Redeeming Sacrifice).
- Perry, Francis W.—  
I Heard the Voice of Jesus Say. (Containing additional words for Christmas.)

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Rogers, James H.—  
I Heard the Voice of Jesus Say.  
Schnecker, P. A.—  
Take My Life, and Let It Be Consecrated, Lord, to Thee.  
Sheldon, Lillian Taitt—  
More Love to Thee, O Christ.  
Rest.  
Spence, William R.—  
King of Love My Shepherd Is, The.  
Stearns, C. C.—  
O Salutaris Hostia (O Holy Father, Hear Our Prayer).  
Sudds, W. F.—  
After.  
Sutcliffe, C. T.—  
Voice of Jesus, The.  
Van de Water, Beardsley—  
Good Shepherd, The.  
Penitent, The.  
Publican, The.  
Wagner, Richard—  
Prayer of Penitence, A (Salve Regina). Arr. by Heinrich Kiehl.  
Warren, John C.—  
There Is a Green Hill Far Away.  
Wiegand, John—  
O Salutaris Hostia (I Am the Way). (Latin and English.)  
Wooler, Alfred—  
Consider and Hear Me. Words from the Thirteenth Psalm.  
Hear My Cry, O Lord! Biblical text.  
Heaven Is Not Far Away.  
Louise Ayres Garnett has several attractive songs to her credit which are well worth the attention of those who

are seeking the sweets rather than the strong meat of music. We select a half-dozen of her songs:

A May Pole Dance (Old English Ballad).  
A Summer Sea (Eugene H. Garnett).  
Boyhood (Louise Ayres Garnett).  
Over the Hills of Home (Hayden Carr).  
The Voyage (Louise Ayres Garnett).  
To Anthea (Robert Herrick).

N. Irving Hyatt is represented by eight sentimental songs which are quite above the level of the average ballad.

Adoration, op. 8, No. 1.  
I Think of Thee, op. 8, No. 3.  
Procession, The, op. 8, No. 4.  
So Long Ago, op. 8, No. 2.  
Spring of Love.  
If Love Be Dead.  
In Two Sweet Eyes.  
Winter Song, A.

In the five songs of Wintter Watts we find an unusual and original harmonic scheme, which, though it may give the composer a distinction among song writers, is not likely to make him popular among those who like the standard conventionalities of music. Wintter Watts' songs are called:

Blue Are Her Eyes.  
The Boat of My Lover.  
Green Branches.  
Hushing Song.  
Once Only, Love.

Nicholas Douy is such an excellent musician and experienced singer that we have the right to expect good work from him. In the six songs enumerated below will be found some of the best examples of this poetic and genial composer's art.

All My Thoughts Are Serene (Ma pensée est sereine), nocturne.  
Auf Wiedersehen.  
The Night Has a Thousand Eyes.  
A Song of Joy.  
Sweet and Low.  
Two Roses.

The brilliant young American composer, Charles Wakefield Cadman, occupies a conspicuous amount of space on the list. Some of these songs are early works, but they all have a fair share of that charm of melody which has helped to make the name of this composer a household word in America.

At Dawning.  
Could Roses Speak.  
The Heart of Her.  
In a Garden.  
Indian Summer.  
I Passed a Stately Cavalcade (Desert song).  
Lenore.  
Memories.  
My Lovely Rose.  
The Pearl Lies in the Sea.  
Since I Kissed You.  
The Sum of Love.  
Album of Songs.

The much talked of and peculiar French composer, Claude Debussy, is represented by eight characteristic songs.

The Bells (Les Cloches).  
The Death of the Lovers (La Mort des amants).  
Evening Fair (Beau soir).  
Evening Harmony (Harmonie du soir).  
The Mandolin (Mandoline).  
Romance.  
The Shadow of Trees (L'ombre des arbres).  
The Tears Fall in My Soul (Il pleure dans mon cœur).

Charles Gounod, who must now be classified among the composers of the older school of French music, has fourteen songs to his credit on the list. Several of them are well known and several were written to English words.

A Gift of Flowers (Un invio di fiori).  
It Is Not Always May.  
Maid of Athens.  
Marguerite (Marguerita).  
Medjé (An Arabian Song) (Chanson arabe).  
O That We Two Were Maying.  
Ring on, Sweet Angelus!  
The Sea Hath Its Pearls.  
Sing, Smile, Slumber (Chantez, riez, et dormez).  
Song of Spring (Chanson de printemps).  
To Spring (Au printemps).  
The Valley (Le vallon).  
With Newer Strings My Mandoline (Ho messo nuove corde al mandolino).  
Without Thee (Senza te).

We must bring our list to an end with the names of some of the most interesting French songs on the list. We must remark, however, that Guy d'Hardelot is only the French pen name of an English woman. The two songs of hers on the list were written to French words and are thoroughly French in style.

Dassier, A.—One Little Sou (Un petit sou).  
Dejoyeux, N.—Exile Song (Chanson d'Exil).  
Delibes, Leo—

A Shepherd Song (Eglogue).  
Bye-gone Days (Jours passés).  
Cadiz Maids (Les filles de Cadix) (Bolero).  
O Thou Cruel Sea (O mer ouvre toi).  
The Nightingale (La Rossignol).

Dell'Acqua, Eva—  
Chanson Provençale.  
I've Seen the Swallows Pass (Villanelle).  
Denza, L.—The Exchange (L'Echange).  
D'Hardelot, Guy—

To Thee (A toi).  
Without Thee (Sans toi).  
Duprato, J.—Here Below (Ici-bas).

Faure, J.—  
Charity (Charité).  
Crucifix.  
Palm Branches (Les Rameaux).  
Ferrari, G.—To the Affianced (A une fiancée).  
Flegler, A.—  
Adrift (A la dérive).  
I Love Her (Stances).  
The Horn (Le Cor).  
Gangloff, L.—Spring Is Only Love (Le printemps c'est l'amour).  
Godard, B.—  
Barcarolle.  
Come (Viens).  
Come and Embark (Embarquez-vous).  
Florian's Song (Chanson de Florian).  
Invitation to Journey (L'invitation au voyage).  
Love (L'Amour).

The lists of French, German, English, Italian and Russian songs extend through the entire alphabet and do not end in the middle as we have made them do, for lack of space.

#### Tina Lerner with Warsaw Philharmonic.

Tina Lerner, the Russian pianist, after playing with great success in England during October, appeared November 7 as soloist with the Warsaw (Poland) Philharmonic Orchestra, under Alexander Birnbaum, playing the Tchaikowsky B flat minor concerto in a program devoted to the works of that composer, it being the twentieth anniversary of his death. Miss Lerner scored an overwhelming success with the public, being literally cheered for fifteen minutes until she responded with extra pieces, and the press proclaimed her performance of the work to be one of the finest heard in that city, placing her among the foremost living pianists.

#### "Ruth" Premiere in New York.

Friday evening, December 5, George Schumann's "Ruth" will be performed for the first time in New York by the Oratorio Society of New York, Louis Koemmenich conductor.

Florence Hinkle (soprano), Mildred Potter (contralto), Putnam Griswold (bass), and T. Foster Why (bass), are to be the soloists on that occasion.

Music speaks a language which is immediately intelligible to all, no intermediation through conceptions being required for it; in which it at once differs completely from poetry, the sole material of which consists of conceptions, by virtue of their use in rendering the idea intuitional.—Richard Wagner: "Beethoven." (Parsons, translator.)

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"MORNING POST." London—"The promise of high qualities as an interpreter of Wagner's music shown by Herr Hensel in his previous impersonations was completely realized in this trying part. So youthful a Siegfried has not been seen for many years, if ever, and to his light-hearted and boyish bearing he added the qualification of the ability to sing the music with tone that was pleasing and with an amount of expression that gave it all point. Herr Hensel's experiences on the German stage have given him a wide command of vocal colour, his singing was at all times vigorous, and an extra amount of this quality was called for in the 'Forging Song.'"



# The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be

addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Beach, Mrs. H. H. A.—"The Year's at the Spring" (song), sung by Otilie Schillig, Waldorf-Astoria, New York, November 10, 1913.  
 —"June" (song), sung by Elizabeth C. Bonner, Phillips Brooks School, Philadelphia, November 4, 1913.  
 Bibb, Frank—"Elegy" (song), sung by Lyndon Wright, Freehold, N. J., October 28, 1913.  
 Bingham, Helena—"Of What is My Heart Singing" (song), sung by Mrs. W. G. Foster and Ferol Leggette, Good Will Hall, Streator, Ill., June 13, 1913.  
 —"Rock Him to Sleep," "It is Not Raining Rain to Me," "How I Love Thee" (songs), sung by Sue Jackson Foster, Good Will Hall, Streator, Ill., June 17, 1913.  
 —"A Ladder of Clover Bloom" (song), sung by Ferol Ounolee Leggette, Good Will Hall, Streator, Ill., June 17, 1913.  
 —"Rock Him to Sleep," "The Red Parasol," "The Balloon Man" (songs), sung by Lyravine Votaw, Frankfort, Ind., September 4, 1913.  
 —"Midsummer Day Dream" (song), sung by Nella Bosen, Bergey Opera School, Fine Arts Building, Chicago, September 27, 1913.  
 —"To You," "Ma'y Jane" (songs), sung by Sofia Stephali, Congregational Church, Sioux Falls, S. Dak., November 7, 1913.  
 —"To You," "Ma'y Jane" (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Sioux Falls, S. Dak., November 4, 1913.  
 Brown, Mary Helen—"Thoughts of You," "Where the Sunshine Grows" (songs), sung by Jennie Hall Buckhout, Hotel Russell, London, Eng., August 17, 1913.  
 —"Thoughts of You" (song), sung by Florence Mulford Hunt, Bamberger Auditorium, Newark, N. J., November 12, 1913.  
 —"Two Miniatures" (song), sung by Esther White, Ogden Memorial Church, Chatham, N. J., October 29, 1913.  
 —"A Plaint," "The Gift" (songs), sung by Vernon Archibald, Sanitarium Gymnasium, Battle Creek, Mich., November 15, 1913.  
 Buck, Dudley—"Wedding March," op. 44 (organ), played by Alexander S. Gibson, First Congregational Church, Norwalk, Conn., October 22, 1913.  
 Bullard, Frederick Field—"The Monk of the Mountain" (song), sung by Philip Jacobs, Warford School of Music, Morristown, N. J., November 14, 1913.  
 Busch, Carl—"The Eagle" (song), sung by Frederick Clark, Topeka, Kan., November 6, 1913.  
 —"The Eagle" (song), sung by Charles W. Clark, Wellington, Kan.  
 —"American Indian Legend" (violin), played by Amy Keith Jones, Chicago, Ill., November 10, 1913.  
 Cadman, Charles Wakefield—"Call Me No More" (song), sung by Hazel Eden Mudge, The Odeon, St. Louis, Mo., November 9, 1913.  
 —"Indian Summer" (song), sung by Elizabeth C. Bonner, Phillips Brooks School, Philadelphia, November 4, 1913.  
 —"Far Off I Hear a Lover's Flute" (song), sung by Alberta Park, Central State Normal School, Mt. Pleasant, Mich., November 14, 1913.  
 —"At Dawning" (song), sung by Jean Gordon Hord, Lowerre Summit, Yonkers, N. Y., November 7, 1913.  
 —"The Moon Drops Low" (song), sung by Molly Byerly Wilson, British Colony Social Gathering, Berlin, November 7, 1913.  
 —"At Dawning" (song), sung by Edna Wolverton,

Warford School of Music, Morristown, N. J., November 14, 1913.

—"At Dawning" (song), sung by Christine Schulz, Joseph Henius Club of American Music, New York, November 19, 1913.

—"At Dawning," "Song of Joy" (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Sioux Falls, S. Dak., November 4, 1913.

—"At Dawning," "Song of Joy" (songs), sung by Sofia Stephali, Congregational Church, Sioux Falls, S. Dak., November 7, 1913.

Campbell Tipton—"A Spirit Flower" (song), sung by Florence Appy, St. Louis, Mo., October 30, 1913.

—"A Spirit Flower" (song), sung by Frederic Freeman, First Baptist Church, Minneapolis, Minn., November 11, 1913.

—"A Spirit Flower" (song), sung by Adele Krueger, Aeolian Hall, New York, November 16, 1913.

—"Sonata Heroic" (piano), played by Vernon Spencer, Auditorium, Los Angeles, Cal., November 21, 1913.

Chadwick, George W.—"The Danza" (song), sung by Florence Mulford Hunt, Bamberger Auditorium, Newark, N. J., November 12, 1913.

Clough-Leiter, H. M.—"My Lover, He Comes on the Skee" (song), sung by Lucile Roesing Geeffery, Joseph Henius Club of American Music, New York, November 19, 1913.

—"My Lover, He Comes on the Skee," "My Lady Clo" (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Sioux Falls, S. Dak., November 4, 1913.

—"My Lover, He Comes on the Skee," "My Lady Clo" (songs), sung by Sofia Stephali, Congregational Church, Sioux Falls, S. Dak., November 7, 1913.

Cooke, James Francis—"Persian Serenade" (song), sung by Claude L. Steele, Oklahoma State School for the Blind, Muskogee, Okla., November 7, 1913.

Coombs, Charles Whitney—"Her Rose" (song), sung by Florence Mulford Hunt, Bamberger Auditorium, Newark, N. J., November 12, 1913.

—"Her Rose" (song), sung by Jean Gordon Hord, Lowerre Summit, Yonkers, N. Y., November 7, 1913.

Daniels, Mabel W.—"The Lady of Dreams" (song), sung by Claude L. Steele, Oklahoma State School for the Blind, Muskogee, Okla., November 7, 1913.

De Koven, Reginald—"Farewell to the King's Highway" (song), sung by Frank Malone, Carnegie Hall Studio, New York, October 25, 1913.

De Lamaiter, Eric—"To a Fantastic Comedy" (overture), played by the Chicago Symphony Orchestra, Glen Dillard Gunn, conductor, Orchestra Hall, Chicago, November 28, 1913.

Demarest, Clifford—"A Pastoral Suite" (organ), played by the composer, Methodist Episcopal Church, Arlington, N. J., November 12, 1913.

Farwell, Arthur—"Choral" (organ), played by Stanley R. Avery, St. Mark's Church, Minneapolis, Minn., October 15, 1913.

—"A Ruined Garden" (song), sung by Lucile Roesing Geeffery, Joseph Henius Club of American Music, New York, November 19, 1913.

Foot, Arthur—Five Poems after Omar Khayyam (piano), (first time), played by Karl E. Tunberg, Odd Fellows Temple, Seattle, Wash., October 27, 1913.

—"Irish Love Song" (song), sung by Florence Mulford Hunt, Bamberger Auditorium, Newark, N. J., November 12, 1913.

—"Prelude and Fugue," D minor (organ), played by

Theodora Sturkow-Ryder, Thursday Musicales, Minneapolis, Minn., November 6, 1913.

—"Flying Cloud," op. 73, No. 4 (piano), played by Harry C. Whittemore, Joliet Hall, Manchester, N. H., November 12, 1913.

—"Swallow, Flying South" (song), sung by Edith Bullard, Joliet Hall, Manchester, N. H., November 12, 1913.

Freer, Eleanor Everest—"Golden Eyes" (song), sung by Louise St. John Westervelt, Fine Arts Theater, Chicago, November 16, 1913.

—"Andante," "Rondo" (piano), played by Mrs. Henderson, Chicago, November 22, 1913.

—"She Is Not Fair to Outward View," "I Have Done, Put by the Lute," "Apparitions," "To a Dreamer," "You" (songs), sung by Mrs. Campbell, Chicago, November 22, 1913.

—"Sweet and Twenty," "Portuguese Sonnet No. 39," "She's Somewhere in the Sunlight Strong," "To a Painter," "How Many Times Do I Love Thee, Dear" (songs), sung by Mrs. Campbell, Chicago, November 22, 1913.

Gilberté, Hallet—Minuet, "La Phyllis," "Ah, Love but a Day" (songs), sung by Edna Wolverton, Warford School of Music, Morristown, N. J., November 14, 1913.

—"The Rain Drop" (song), sung by Vernon Archibald, Sanitarium Gymnasium, Battle Creek, Mich., November 15, 1913.

—"Two Roses" (song), sung by Frederick Gunther, Assembly Salon, The Plaza, New York, November 20, 1913.

Grant-Schoefer, G. A.—"The Sea" (song), (dedicated to Miss Miller), sung by Christine Miller, Francis W. Parker School, Chicago, November 14, 1913.

—"The Wind Speaks" (song), sung by Vernon Archibald, Sanitarium Gymnasium, Battle Creek, Mich., November 15, 1913.

—"The Cuckoo Clock" (song), sung by Lyravine Votaw, Frankfort, Ind., September 4, 1913.

Kürsteiner, Jean Paul—"Invocation to Eros" (song), sung by Frederick Gunther, Assembly Salon, The Plaza, New York, November 20, 1913.

—"Morning," "Dewdrops" (songs), sung by Geraldine Holland, Studio Musicale, New York, November 18, 1913.

La Forge, Frank—"The Butterfly" (song), sung by Mrs.

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Frederick Gunther, Assembly Salon, The Plaza, New York, November 20, 1913.  
 —"Like the Rosebud," "Expectancy" (songs), sung by Frances Alda, Whitworth College, Brookhaven, Miss., November 17, 1913.  
 MacDowell, Edward A.—"Sonata Tragica," G minor, op. 45 (piano), played by Sidney Silber, Des Moines, Ia., October 14, 1913.  
 —"Sonata Tragica," G minor, op. 45 (piano), played by Sidney Silber, Chicago, October 19, 1913.  
 —"Sonata Tragica," G minor, op. 45 (piano), played by Sidney Silber, The Athenæum, Milwaukee, Wis., October 21, 1913.  
 —"Prelude," E minor (piano), played by Curtis MacAdams, Congregational Church, Sioux Falls, S. Dak., November 7, 1913.  
 MacFadyen, Alexander—"Scherzo," E flat, op. 11, No. 2 (piano), played by Sidney Silber, Des Moines, Ia., October 14, 1913.  
 —"Scherzo," E flat, op. 11, No. 2 (piano), played by Sidney Silber, Chicago, October 19, 1913.  
 —"Scherzo," E flat, op. 11, No. 2 (piano), played by Sidney Silber, The Athenæum, Milwaukee, Wis., October 21, 1913.  
 —"Birthday Song" (song), sung by Clementine Malek, Park Place Methodist Episcopal Church, Milwaukee, Wis., October 23, 1913.  
 —"Bow Down Thine Ear" (song), sung by Sylvester J. McAdams, Ethical Hall, Milwaukee, Wis., October 28, 1913.  
 —"Day, Break" (song), sung by Ella Sternkopf.

Twenty-seventh Street School, Milwaukee, Wis., October 29, 1913.  
 —"Concert Etude" (piano), played by Rose Phillips, Pabst Theater, Milwaukee, Wis., November 4, 1913.  
 —"Inter Nos" (song), sung by Maggie Teyte, Milwaukee, Wis., November 7, 1913.  
 —"Elegy" (cello), played by Hugo Bach, Pabst Theater, Milwaukee, Wis., November 9, 1913.  
 —"Country Dance" (piano), played by Caroline Cone, Milwaukee, Wis., November 4, 1913.  
 McMillan, Malcolm Dana—"The Firefly" (song), sung by Mildred Potter, Musical Art Society, Englewood, N. J., January 26, 1913.  
 —"The Firefly" (song), sung by Mildred Potter, Annual Music Festival, Concord, New Hampshire, February 17, 1913.  
 —"The Diver" (song), sung by Frederick Gunther, Assembly Salon, The Plaza, New York, November 20, 1913.  
 Parker, Horatio—"Love Me in May" (song), sung by Frederic Freemantel, First Baptist Church, Minneapolis, Minn., November 11, 1913.  
 Rogers, James H.—"At Parting" (song), sung by Lillian Breton, Academy of Music, Brooklyn, November 16, 1913.  
 —"The Captain" (song), sung by Philip Jacobs, Warford School of Music, Morristown, N. J., November 14, 1913.  
 Rummel, Walter Morse—"Ecstasy" (song), sung by Esther White, Ogden Memorial Church, Chatham, N. J., October 29, 1913.

Salter, Mary Turner—"The Cry of Rachel" (song), sung by Elizabeth C. Bonner, Phillips-Brooks School, Philadelphia, Pa., November 4, 1913.  
 —"The Cry of Rachel" (song), sung by Christine Schulz, Joseph Henius Club of American Music, New York, November 19, 1913.  
 Sans Souci, Gertrude—"Where Blossoms Grow" (song), sung by Clementine Malek, Park Place Methodist Episcopal Church, Milwaukee, Wis., October 23, 1913.  
 Severn, Edmund—"From Old New England" (violin and piano suite), played by Carl Tollefsen and Mme. Tollefsen, Joseph Henius Club of American Music, New York, November 19, 1913.  
 Strang, S. Tudor—"Cantique d'Amour" (organ), played by Ralph Kinder, Church of the Holy Trinity, Philadelphia, October 26, 1913.  
 —"Cantique d'Amour" (organ), played by Everette E. Truette, The Eliot Church, Newton, Mass., November 2, 1913.  
 —"Cantique d'Amour" (organ), played by Henry S. Fry, Grace Baptist Church, Trenton, N. J., November 4, 1913.  
 —"Cantique d'Amour" (organ), played by Alex. S. Gibson, First Congregational Church, Norwalk, Conn., November 16, 1913.  
 —"Cantique d'Amour" (organ), played by Francis J. O'Brien, St. Mary's Church, Elizabeth, N. J., November 16, 1913.  
 —"Cantique d'Amour" (organ), played by Mrs. Gifford, Park Avenue Church of Disciples of Christ, East Orange, N. J., November 16, 1913.  
 —"Cantique d'Amour" (organ), played by Frederick Maxon, First Baptist Church, Philadelphia, November 16, 1913.  
 —"Cantique d'Amour" (organ), played by William C. Carl, "Old First" Church, New York, October 26, 1913.  
 Torgerson, Helena Stone—"Study for Left Hand," "A Butterfly," "Reverie," "Concert Waltz" (harp), played by the composer, Chicago, November 10, 1913.  
 Ware, Harriet—"Joy of the Morning," "The Cross," "Mammy's Lullaby" (songs), sung by Esther White, Ogden Memorial Church, Chatham, N. J., October 29, 1913.  
 —"The Call of Radha" (song), sung by Mrs. Frederick Gunther, Assembly Salon, The Plaza, New York, November 20, 1913.  
 —"Boat Song" (song), sung by Barbara Wait, Chicago, Ill., November 10, 1913.

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### MISSISSIPPI BRIEFS.

Jackson, Minn., November 25, 1913.  
 Ethel Street, of New York, was in Jackson and neighboring towns last week placing her attractions. Miss Street handles a quartet, besides several excellent soloists. Her home was formerly Meridian, Miss.

Mrs. W. J. Buck, president of the Chaminade Club, the leading musical organization in Jackson, together with a number of other club women, attended the Federation of Clubs meeting in Hattiesburg, Miss., last week.

The Chaminade Club last month presented a very interesting Verdi program. It was in the nature of a centenary memorial.

The faculty of Belhaven College gave a splendid recital on November 18. The following appeared: A. S. Berg-hauser, pianist; Miss L. H. Baldwin, pianist; Miss Forman, soprano; Miss Bailey, violinist; Miss Persinger, reader. The concert was well attended and the audience enthusiastic.

The music and expression pupils of Belhaven College combine in bimonthly recitals before faculty and students. These programs arouse great interest in the school and are looked forward to with much pleasure. They are conducted with all the dignity and decorum of a public recital and prove of unusual training value to the students.

M. C. C.

### Francis Rogers at the Universities.

Francis Rogers, a Harvard man himself, has made a specialty of varied and comprehensive song programs well suited to the educational courses now so common at the universities and colleges. On December 12 he will sing a long program of unusual songs at Harvard; January 2 he will sing another such program at Columbia; and March 19 he will sing for the third time in four years at Williams.

Music, when combined with a pleasurable idea, is poetry; music without the idea is simply music; the idea without the music is prose from its very definiteness.—Edgar Allan Poe: "Letter to Mr. —."



## KANSAS CITY GREET

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Kansas City, Mo., November 24, 1913.

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Edmund Burke also appeared on the program.

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The Schubert Club, composed of male voices, under the direction of Clarence D. Sears, is making great preparation for its first concert of the season. Franz Egenieff, the eminent German baritone, will make his first appearance here with the club.

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Myrtle Irene Mitchell opened her series of morning musicals in the Francis I Ballroom, Hotel Baltimore, this morning at 11 o'clock. The success of the venture seems well assured. It has been a question whether Kansas City was ready for the select musicals on the style and plan of those given at the Waldorf-Astoria, New York, but there was no question concerning the artistic or financial success after this morning's concert. Kansas City heard for the first time with profit and satisfaction the eminent baritone, Leon Rennay. Not recently has a group of modern French songs been sung here with such exquisite delivery. His beautiful voice was equal to all delicate and robust moods. The second part of the program was given by Ruth St. Denis, and consisted of Japanese, Hindu and modern dances.

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Katherine Martin gave her third public piano recital, November 20. Miss Martin showed many proofs of sincere musicianship. Every number was not only technically well played, but well interpreted. She belongs to the younger set of pianists here and such work as many of the younger pianists are doing augured well for the future of music in Kansas City. She was assisted by Florence White Miller, soprano, and Elizabeth S. Haggard, pianist. Following was the program: Sonata in E minor, op. 7, Grieg; aria from "Samson and Delilah," Saint-Saëns; romance in F sharp, Grunfeld; Melodie in E, Rachmaninoff; Concert Etude in D flat, Liszt; "The Quiet of the Wood," Max Reger; "The Red Man's Requiem," Marion Bauer; andante and variations for two pianos, Schumann.

GENEVE LICHTENWALTER.

## Louisville Concert by Alda.

Louisville, Ky., November 25, 1913.

The second visit of Frances Alda to Louisville was even more of a triumph than her first, a year ago. A large and fashionable audience filled the Masonic Theater, and the beautiful prima donna was in fine voice. The greatest enthusiasm was manifested by the audience and the gracious singer was compelled to respond to numerous encores. Her program included selections from the works of Secchi, Purcell, Reichardt, Carey, César Franck, Puccini, Sibelius, Blech, Grieg, Rachmaninoff, Debussy, Hue, La Forge, and Woodman. Although every number was enjoyed to the full, it is safe to say that the Prayer from "Tosca" and Franck's "Panis Angelicus," sung with cello obbligato, were most impressive. Mme. Alda introduced to Louisville a young man who is destined, if enthusiasm indicates anything, to be a favorite here in future. This was Gutia Casini, the young Russian cellist. He played, besides the obligatos, several solos, which were rapturously received.

Frank la Forge—well, he is Frank la Forge, and nothing can be added to that. Of course, he is a great favorite in Louisville, as a musician and as an all around delightful social fellow, and his many friends only regretted the briefness of his stay. As usual he was the perfect accompanist, and that tells the whole story.

Mme. Alda went from Louisville to Danville, where she and her co-artists created as much of a sensation as they did here. Mrs. J. W. Beilstein and Katharine Whipple Dobbs brought Mme. Alda to Louisville on both occasions of her appearance here. Their next artist is Wilhelm Bachhaus, who comes on December 11.

K. W. D.

## Friedberg-Serato Tour in 1914-1915.

The Concert Direction Leonard announces that Carl Friedberg, the famous German pianist, and Arrigo Serato, the Italian violinist, will begin an American transcontinental tour in October, 1914. These artists will start from New York and appear in the principal cities to and from the Pacific Coast. A tournee extraordinary is being booked for them.

Friedberg's European press criticisms indicate that he is a fine performer. Of Serato, it is said that his tone is big and luscious, his intonation flawless.

Advance bookings are now being concluded.

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## DETROIT ORCHESTRAL ASSOCIATION OPENS SEASON.

Chicago Symphony Orchestra Heard by Enthusiastic Audience—Tuesday Musicales Concert—General News Paragraphs Concerning Music in This Michigan City.

Detroit, Mich., November 24, 1913.

The first concert of the Orchestral Association was given at the Light Guard Armory by the Chicago Symphony Orchestra, Frederick Stock, conductor, Tuesday evening, November 11. This is the ninth season of the Association, to which Detroit owes a tremendous debt for furnishing the opportunity of hearing the best orchestras in the country every year. That the public appreciates it is shown by the constantly increasing attendance and growing list of guarantors. An innovation at this concert was the extinguishing of all the lights in the hall except those on the stage; many have expressed the hope that the management would continue the custom. The program Tuesday evening included the Academic Festival Overture, Brahms; Symphony No. 7 in A major, Beethoven; chorale and variations for harp and orchestra, Widor; "Petite Suite," Debussy, and "Les Preludes," symphonic poem, No. 3, Liszt. The numbers were played with the nice discrimination that always characterizes the work of this orchestra. The symphony especially was given with an enthusiasm that made each player seem inspired. The soloist of the evening, Enrico Tramonte, harpist, made a deep impression upon the audience, and was obliged to respond to several encores.

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The second concert of the Tuesday Musicales was given at the Century Building, Tuesday morning, November 18, at 10.30 o'clock. It was opened with a paper on "Music Before Bach," by Kate McDonald, after which came the musical program. "Summer is Icumen In" (round for six voices); "Somersetshire Folksongs," fifteenth and sixteenth century; "The Unquiet Grave," "High Germanie," sung by Eugene Janisse; aria from "Toccata Secunda," Scarlatti; andantino in G major, Rossi; "Air Tendre," DeLully; gigue in G minor, Loeilly, played by Louise Unsworth Cragg; "Songs of the Seventeenth Century," arranged by Rumell; "Le Repos," Chansonette; "Air Gai," sung by Mildred Fletcher, with flute obligato played by Norma Mayer; "Gloria in Excelsis," from the "Missa Papae Marcelli," Palestrina, for six voices; suite for violin, Corelli, played by Mrs. Nelson Higgins; songs "Amarilli, mia bella," Caccini; "Vittoria, mio core," Carissimi, sung by C. O. Smith; choral, "Ein Feste Burg," Luther. The sextet was made up of Bessie Booth Dodge, Ethel W. Allison, Elizabeth Bennett, Mrs. Victor Duncan, C. O. Smith and Eugene Janisse. The accompanists of the morning were Margaret Mannebach and Marjorie Cleland.

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Thursday evening, November 20, at the Church of Our Father, the Ganapol School of Musical Art presented George Shortland Kempton, pianist, and Henri Matheys, violinist, in a recital. Mrs. Boris Ganapol was the accompanist. Mr. Kempton's numbers were: Prelude and fugue in D major, Bach-D'Albert; "Rigaudon," op. 204, Raff; "Funerailles," Liszt; rhapsodie in C major, Dohnanyi; barcarolle in G minor, Rachmaninoff; Papillons, Ole Olson and staccato etude, Rubinstein. Mr. Matheys played a violin concerto in D minor, Vieuxtemps; Adagio of the sonata in B, Matheys; "Caprice Viennois," "Kreisler, and "Romance Andalouse," Sarasate.

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Tuesday evening November 18, the Michigan Chapter of the American Guild of Organists gave the thirty-sixth organ recital at the Church of Our Father. The program was given by Mary H. Christie before an audience that demonstrated its love of organ music by braving the unpleasant weather, which undoubtedly prevented many from attending. Those present heard varied and interesting numbers played in Mrs. Christie's usual scholarly manner.

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Saturday evening, November 22, Friede Wehner, contralto, gave a recital for a number of critics and friends. An interesting feature was the singing of five manuscript songs by her brother, George Haslett-Wehner. Miss Wehner, though very young, sang with the assurance of a mature artist. The only immaturity manifest was in the voice, which at its present stage of development is not always adequate, but which gives promise of being in the future a very beautiful one. JENNIE M. STODDARD.

### Sorrentino Sings for Audience Numbering 1,700.

Umberto Sorrentino, the popular tenor, sang to an audience of 1,700 young people, at a Manhattan high school, November 25, in the series of concerts under the direction of Max Jacobs. His success was so great that, on request of the principal, he had to make a speech. Mr. Jacobs at once re-engaged him for ten more concerts, after Christmas, as previous to that he has been engaged by concert manager Russell to produce "Aida" and "Tosca"

at Wanamaker Auditorium, to be performed in pantomime. In a fortnight he goes to the Middle West and St. Louis to fill engagements.

### Goodson Popular in Minneapolis.

Minneapolis again expresses its pleasure at the art of Katharine Goodson, the English pianist, who appeared recently with the Minneapolis Symphony Orchestra.

These are the "expressions":

The assisting soloist of the evening was Katharine Goodson, the English pianist, who has been heard several times with the Minneapolis Symphony Orchestra. It is the unanimous opinion of local music lovers that Miss Goodson cannot be heard here too often. She is one of the greatest of living pianists, her playing being characterized by sanity, artistic taste, unaffected sincerity and unassailable certainty—all guiding and guided by an unexcelled, but never obtrusive technical equipment. Her principal number was the concerto for piano and orchestra in A minor by Ignace Jan Paderewski, better known as a pianist than as a composer. The concerto is a beautifully, melodious and essentially vital work, which, while according much display to the soloist—he wrote it to play himself—exhibits no little appreciation of orchestral resources, which it uses to great advantage. The first movement is a merry development of a restless, but tuneful theme. The second is a romance of really exquisite melodic loveliness, while the third makes strikingly effective use, both in form and tone patterns, of Polish folk music. The inflammatory gusto of Miss Goodson's interpreta-



KATHARINE GOODSON.

tion brought down the house and two encores were demanded, to which she responded by playing with infectious bravura the Chopin A flat polonaise and, with tender sympathy, the Schumann romance in F sharp.—Minneapolis Morning Tribune, November 22, 1913.

Katharine Goodson was her true self, the temperamental, sincere and sympathetic artist whom Minneapolis has learned to know and love so well. Her technique was, if possible, still more masterful, her interpretations yet more lucid and convincing than of yore. Her playing of the Paderewski concerto was superb. The work itself is of grace and merit. In proportions and outlines the first movement is conceived somewhat in loving imitation of the classics as known from the earliest epoch of the pianist composer. The latter two are in measures and spirit of the folksongs of his native Poland. Especially beautiful as composition and in Miss Goodson's interpretation was the romance or second movement. Mr. Oberholfer and the orchestra supplied a tonal background as exquisite as a performing soloist could desire, with the occasional obligato of clarinet, oboe, bassoon and horn lovingly played. Miss Goodson was enthusiastically received and prevailed upon to give two extras.—Minneapolis Journal, November 22, 1913. (Advertisement.)

### Max Jacobs' String Quartet Concert December 7.

Max Jacobs announces the first of three Sunday afternoon subscription concerts for December 7, Carnegie Lyceum, New York, 3 o'clock, Ira Jacobs, pianist, assisting in the following program:

Quartet in D, No. 21.....Mozart  
Romantic Serenade, op. 25 (first time).....Jan Brandts Buys  
Chaconne, violin and piano (Seventeenth Century).....Vitali  
Max and Ira Jacobs.

Noctettes, Quartet.....Glazounow

The second concert is planned for January 25, Earl la Rosa, pianist, assisting in the Schumann quintet.

### Miss Whistler Sings at Cooper Union.

Grace Whistler, contralto, sang the following numbers at Cooper Union, New York, November 16: Aria from "Le Cid" (Massenet), "Bend Low, O Dusky Night" (Kroeger), "Love's Philosophy" (Huhn), prelude from "Cycle of Life" (Ronald).

When I hear music I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times and to the latest.—Henry D. Thoreau: "Winter." (Journal, January 13, 1857.)

## PARLOW-BACHAUS MATINEE RECITAL IN BROOKLYN.

Violinist and Pianist Appeared Jointly and in Solos Last Sunday Afternoon.

Many music lovers in Greater New York missed a great recital last Sunday afternoon at the Brooklyn Academy of Music, given by the sterling violinist, Kathleen Parlow and the superb pianist, Wilhelm Bachaus. It would seem that when two such artists join forces and take the chances of making a trip under the East river on a bright Sunday afternoon, accompanied by a fine Guarnerius violin, for the purpose of combining it with a splendid Baldwin piano in a Grieg sonata, not to speak of the other solo numbers on the program, all the music lovers and students of Queensboro should turn out to welcome them. As it was, many remained away who otherwise would have had a most enjoyable afternoon. Nevertheless, there was a fairly good house to greet the two celebrated artists.

The Grieg sonata was magnificently played. It is unusual to hear artists in an ensemble—who generally appear as soloists—so well matched. Both the pianist and the violinist brought forth all the beauties of this work.

Kathleen Parlow's solo numbers were Melodie by Gluck, Preludium and Allegro by Pugnani-Kreisler, Valse by Tchaikowsky, the Yakateado by Sarasate, Nocturne, Hubay and Hungarian Dance by Brahms-Joachim and Wieniawski's polonaise. In all of these Miss Parlow played with that charm which has so distinguished her work. Here is an artist who never seeks effect but always creates it. Apparently unmoved herself, she never fails to move her hearers. Her's is violin playing as it should be. Miss Parlow has with her an excellent accompanist, new to this country but favorably established in England—Charlton Keith.

Of Wilhelm Bachaus, it can be said that he is a pianist who charms the keyboard because he draws the notes and never pounds. He produces a singing quality and his tone is warm and sympathetic. The Chopin numbers were Ballade in A flat and these studies: Op. 25, and op. 10 No. 5, the polonaise, op. 53. He also was heard in the Schubert-Liszt "Soiree de Vienne," another Schubert-Liszt number and the Schubert-Tausig "Marche Militaire."

Much enthusiasm prevailed during the afternoon and both artists were recalled many times.

### "Fidelio" Produced in New Haven.

On Sunday evening, November 23, Beethoven's "Fidelio" was produced in New Haven, Conn., for the first time in that city. Given under the auspices of the Dorscht Lodge (or musical union), it allowed this society ample opportunity of displaying the New Haven Symphony Orchestra, which is composed entirely of the lodge's members.

It is well, perhaps, to mention here the extreme worthiness of this musical organization and to comment favorably upon the successful work of the young American musician, Walter Golde, who conducted this performance and to whom credit was mostly due for the artistic order of this production. He exercised absolute control over his orchestra and the principals in the cast. The interpretations and ensemble which he led could not have been better under the existing conditions.

The audience was sincere in its appreciation of his work and forced him to acknowledge the applause at different intervals throughout the evening.

Christine Longenban, late of the Berlin and the Hamburg opera companies, took the part of Lenora, and her fulfillment of the role was most pleasing in its effectiveness. Her voice was in its usual splendid condition and its beautiful dramatic and clear tonal quality was most fitting for this particular style of opera. Her acting was intense and interesting and throughout the whole performance, Lenora disguised as Fidelio, was predominant as an artist of extreme merit.

Rocco was portrayed by Louis Bauer, who for seven years was a member of the Cologne Opera. As this was over the hundredth time he has sung this role, it is needless to say that his performance was proficient in every respect.

George Dostal, the American tenor who has just returned from Italy where he has spent the last five years singing in various operatic companies, appeared as Florestan. Dostal's remarkable tenor range is admirably suited to this part, and in his aria in the second act the effect of his highly dramatic singing brought a burst of applause from the audience.

As to the other characters, they were all well taken, H. Meysenheim appearing as Don Fernando; W. Bachenheim as Don Pizarro, and R. Koch as Jacquino. Alice Haeseler as Marcelline was very charming and effective.

Music, if only listened to, and not scientifically cultivated, gives too much play to the feelings and fancy; the difficulties of the art draw forth the whole energies of the soul.—Richter: "Levana." (Fourth Fragment. Ch. 5, "Private Instructions of a Prince," etc.)



## NEW YORK BREVITIES.

**Mme. Dambmann's "Advice to Aspiring Singers"**  
**Quoted—Federlein Free Sunday Recitals**  
**Crowded—T. Tertius Noble Gives First Guild**  
**Recital—Demarest Wednesday Noon**  
**Recitals Begin—Speke-Seeley Lectures and**  
**Sings—Pianist-Composer Spielter in**  
**Richmond Hill, Astoria and Newark—**  
**Baritone Archibald Wins Western**  
**Applause—Katharine A. Conk-**  
**lin—Ward Stephens—Kro-**  
**nold—Gulick—Brounoff.**

New York, December 3, 1913.

Emma A. Dambmann's essay, "Advice to Aspiring Singers," printed in the current issue of *The Opera*, is mainly an essay on breath control and tone production. At the outset she names nine qualities necessary to make a real vocal artist—viz., "intelligence, patience, perseverance, good health, proper tone production, breath control, temperament, musical talent and true ear." From this article the *MUSICAL COURIER* reprints some of the principal passages, as follows:

The bel canto method is the only correct method of singing and is immediately recognized by every experienced judge of singing. Patience, perseverance and regular practice are absolutely necessary to acquire and master this art. Do not try to rush. Be thorough. . . .

Prolonged daily, noisy singing injures the voice; correct mezza voce practice strengthens and preserves the voice and keeps it fresh. Criticize yourself severely, but also watch yourself and know when to rest the voice, for rest is a great tonic.

The foundation of tone building depends upon the steady reserve of breath in the lower cavities of the lungs, and the voice cannot be brought forward, as it is called until it is first produced far enough back to be over this reserve breath. Practical illustrations must be given by the teacher. To enunciate well you must use your lips. Open your mouth. You cannot throw a ball through a closed door; so it is with the tone. The tone cannot be thrown out of a closed mouth, and so the mouth must be opened with relaxed jaw; in this position the tone can be thrown out with comfort, provided the breath is loose, tone loose, body relaxed, no tight lacing, the chest is properly poised and the breath felt by a control of the dorsal (back) and intercostal (side) muscles. All the tones from the lowest to the highest must be of the same quality. Forget that there is such a thing as a register.

Every person who can hear and speak has sufficient voice to have it developed by a skillful teacher so that its possessor can sing and produce a cultivated, agreeable tone. I have known students to be such faithful, energetic workers that they have developed a very beautiful voice when they had hardly any voice to begin with. . . . Correct management of the breath, combined with technique, is the foundation of good singing. The reason why so many singers are unable to maintain power and steady flow of tone is because they do not realize the importance and understand the use of what is called the half-breath, that is, refilling the lungs before all the air in them used in singing has been used up by again taking a short but not violent inhalation; that is, keep your lungs, which are your bellows, well filled, so that the air from them can continually support the tone. Practise the control of the breathing muscles, which will enable you to give the variations in power and tone that make your singing delightful.

Whether Edwin Grasse excels most as violinist, pianist or composer is a matter of taste. Ysaye places him among the foremost violinists, César Thomson says he is the "best of accompanists," and Grieg thought him one of the most promising of composers. November 28 he gave a recital at Aeolian Hall, in which he was heard in all three capacities, assisted by the string players, Smith, Kovarek and Durieux, with George Falkenstein as his personal accompanist. Popular applause was loudest following his playing of his own "Im Ruderboot" and polonaise, though musicians had much food for solid consideration in the string quartet, op. 16. Cellist Durieux and the composer, as pianist, played together a sonata, op. 26, which showed Grasse's pianistic attainments in no mean light. All the music of Grasse is spontaneous, of correct classical form, full of ideas, and takes hold on hearers of all stages of musical knowledge. In consequence it pleases audiences vastly more than the "problem music" of the day. Expressions of high regard for Grasse were evident on all sides, and sincere applause rewarded him for much well played and beautiful music.

Gottfried Federlein's free Sunday afternoon organ recitals at Ethical Culture Auditorium, Central Park West and Sixty-fourth street, draw audiences from all classes of life, ranging from brother organists (he is secretary of the American Guild of Organists) to the casual looker on, who thenceforth becomes a regular attendant. Last Sunday he played a program of great variety to a crowded house, with people standing, closing with the "Tannhäuser" overture, in the Warren transcription. This came out with vastly clearer detail than as recently played at St. Thomas' Church by Macfarlane. The organ has much orchestral effectiveness, utilized to the full by the expert organist, Federlein, the large audience breaks in with applause, for the idea of being in church does not prevail in this auditorium. Following is the program for Sunday, December 7, 4 o'clock:

Fourth organ concerto, two movements. . . . Handel  
 Canzona . . . . . King Hall

Marche Funebre e Chant Seraphique. . . . . Guilmant  
 Intermezzo (A Marriage Souvenir). . . . . Wolstenholme  
 Träumerei . . . . . Schumann  
 Allegro Cantabile (from the Fifth Symphony). . . . . Widor  
 Toccata (from the Fifth Symphony). . . . . Widor

The first of the season's series of organ recitals under the auspices of the American Guild of Organists was given Tuesday evening November 25, in St. Thomas' Church, Fifth avenue and Fifty-second street, by T. Tertius Noble. Mr. Noble's program was made up of English compositions, as follows:

Overture in C minor and major. . . . . Adams  
 Two Preludes . . . . . Stanford  
 Theme with Variations in D flat. . . . . Noble  
 Concerto in G minor. . . . . Camidge  
 Requiem Eternam . . . . . Harwood  
 Andante in E and Vivace in C. . . . . Smart  
 Prelude, Dream of Gerontius. . . . . Elgar

Wallace Goodrich, of Boston, will continue this series of recitals in January with programs of French compositions; the third recital will be given in February by Frederick Maxson, of Philadelphia, who will play American compositions, and in March the fourth recital will be given by Harold D. Phillips, of Baltimore, who plays only the works of German composers. The recital committee is Messrs. Carl, Dickinson and Elmer.

Charles Heinroth, formerly of Ascension P. E. Church, Manhattan, now municipal organist of Pittsburgh, plays a program illustrating the use of the chorale in organ music, at St. Thomas' this (Wednesday) afternoon at 4 o'clock. Composers represented are Martin Luther, Bach, Mendelssohn, Franck and Reger.

Clifford Demarest will begin his series of weekly noon organ recitals at the Church of the Messiah, Park avenue



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and Thirty-fourth street, today, Wednesday, December 3. These recitals last season proved to be so popular that Mr. Demarest has arranged the series on similar lines—that is, a five minute talk on some phase of music will be given before each recital, and brief comments and explanatory notes will precede the playing of each piece. The programs will be so arranged that while they are calculated to entertain, they will also aid materially in increasing the interest of the audience in organ music. The Church of the Messiah is admirably located for such a series of recitals, situated in the shopping district, and lovers of good music should find it well worth while to spend the noon hour there. The program for today, 12 o'clock noon, will be as follows:

Fifth Sonata in C minor. . . . . Guilmant  
 Allegro Appassionata. Adagio. . . . .  
 Intermezzo . . . . . Hollins  
 Echo Bells . . . . . Brewer  
 Andante, Surprise Symphony. . . . . Haydn  
 Fantasia, My Old Kentucky Home. . . . . Lord

Henrietta Speke-Seeley gave "Minstrelsy of Ireland," a recital illustrating ancient melodies (John Worth at the piano), for the Cecilia Society of Brewster, N. Y., November 22, this being her third appearance with the society. In previous affairs she was heard there in "Songs of Shakespeare" and "Songs of Burns." On the "Minstrelsy" program were songs such as "Tara's Hall," "Last Rose of Summer," "My Love's an Arbutus," "The Minstrel Boy," etc., which very greatly pleased, for at the close the audience asked a repetition of some of the songs, and for others not scheduled. Three of her artist pupils appeared during the week in public affairs, as follows: Jennie Jackson Hill, soprano, sang "I Will Extol Thee," and "Come Unto Him," at the dedication of the Fordham Methodist

Episcopal Church organ, G. H. Federlein officiating at the instrument. Helen Stapleton, soprano of Cuyler Presbyterian Church, Brooklyn, sang at the reception of the Isabella Club, Verona, N. J., and at a reception to officers of Bronx County just elected. Harry McNabb, tenor soloist, appeared at the special musical service, November 30, at Centenary Methodist Episcopal Church, in Maunders' "Harvest Cantata." Mrs. Seeley's friend, Mary Mildmay, the granddaughter of Mme. Cappiani, spent Thanksgiving Day with her; she is in America on a visit.

Herman Spielter, pianist, composer and accompanist, had several recent appearances which registered success to his credit. He played his "Valse Caprice" with orchestra at the Richmond Hill Quartet Club concert, with such success that he had to give an encore. "Frohsinn" singing society of Astoria gave a fine performance of his mixed chorus, "In der Klosterruine," with orchestra, and the composer played his "At the Fountain" (piano solo) with such effect that he had to repeat it. At the last concert of the Newark Arion Society (male chorus) his "Landsknechtslied" was sung, local papers praising all these works and their performance heartily. The last mentioned is a specially brilliant male chorus number, heroic and lyric by turns, as the theme changes from war to love.

Vernon Archibald, baritone, has returned from a trip through the Middle West, giving recitals in the Sanitarium Gymnasium, Battle Creek, Mich.; in the home of Mrs. E. H. Brush, vice-president of the National Federation of Musical Clubs, Elmhurst, Ill.; at Elgin, Ill., under the auspices of the Elgin High School, and elsewhere. It was his fourth appearance in Battle Creek, and he has been re-engaged for another in the spring. The high school program was especially well planned, containing classic songs in English, German, modern American songs, and Irish songs. Mr. Archibald will make another Western trip, having dates in view. Beside the appearances noted, he sang a program, November 19, before a hundred vocal students of the Cosmopolitan School of Music, Chicago.

Katharine A. Conklin's charms of voice, feature and person were prominent at the last Century Theater Club meeting, when she was the only vocalist on the program, otherwise devoted to a performance of Howell's "The Mouse-trap." She sang characteristic songs by John Barnes Well, Clarke, Cook and Lochr, and in all these showed fine vocal gifts, allied with the art of mimicry. Her encore song, "Rose in the Bud," was charming, as was her whole ensemble. Mrs. Marshall E. Stewart played capable accompaniments.

Ward Stephens' songs were sung by Florence Hinkle and Arthur Philips at the Musicians' Club first "Composers' Night," November 25. The recent Percy Hemus program contained a number of these compositions, which are fast making place for themselves in leading singers' repertoire. They are melodious, singable, with pianistic piano part, and are sure of a future, for they are written by one who knows the voice, and is a broadly educated musician and linguist beside. This is the list of songs sung: "Among the Sandhills," "When in Thine Eyes I Gaze," "The Nightingale," "Hour of Dreams," "Be Ye in Love with April-tide?," "My Heart Is on the Rhine," "To Nature," "Separation," "Love's Spring," "Only Thou Everywhere," "Amid the Roses," "If He Had Known," "The Song of Birds," "Brave Knight," "The Rose's Cup," "Summertime," "The Cross Roads," "My Unknown Love," "To Horse—To Horse!"

Roland E. Meyer, the violinist (a Musin disciple), was soloist at a Brooklyn Germania "Autumn Festival," November 22, when he played works by Glore, Hugo and himself, the last named being his "Caprice Romantique." The many excellent features of Mr. Meyer's playing, as well as the merit in his own composition, gained him appreciation. He has been engaged to play Cadman's trio at the coming concert of the Manuscript Society, Monday evening, December 8.

Lillian Hinkle Williams was in charge of a program of music at Central Baptist Church, November 19. Theodore Schulte, organist of the Second Avenue Baptist Church, and also the following, took part: Evelyn Roberts, Edith Reiffenbach, Mrs. T. Schulte, Mr. Lonquist, William P. Lyons, George Hitchen, and Harry Clark. A good sized audience applauded all the numbers, Kate Mott being in charge of the affair as chairman.

Hans Kronold's engagements this season are many, including an appearance December 8, in Hartford, Conn., with Evan Williams and a male chorus. "Turn Thee Unto Me," his sacred song for soprano, was sung by Bianca Holley at Central Baptist Church, November 30, who had on a previous Sunday sung several of the Kronold songs at a Musicians' Club affair, accompanied by the composer.

Iowa New Yorkers, Mrs. James S. Clarkson, president, had a social program, November 28, at Hotel Astor. Musi-

cal numbers on the program were piano solos by Emma Jacovis, and soprano solos sung by Ida Kerr.

Euphemia Blunt has studied with Yeatman Griffith, of London, known also as the teacher of Florence Macbeth, engaged by the Chicago Opera Company. She has a vocal studio at 180 Madison avenue, near Thirty-fourth street, which she will sublet to an instrumental teacher.

Earl Gulick, baritone, the former famous boy soprano, and his mother, left on the Adriatic, November 29, on the Mediterranean trip, expecting to go to Milan and study with eminent teachers. Paris and de Reazke are in his plans.

Platon Brounoff's recital at Paterson, N. J., was a success, the house full, applauding vigorously all the musical numbers, especially his "Titanic" tone poem; he was immediately re-engaged. Last night, December 2, he appeared at Montclair Club Hall; he has opened a studio for voice and piano at 63 Orange road, Montclair, N. J.

Announcements of Musicians' Club affairs include the following:

Sunday evening, November 30, the program at the Musicians' Club furnished by Grace L. Hornby, contralto; Samuel Gardner, violinist, and Emil Newman, at the piano.

Sunday evening, December 7, the program at the Musicians' Club will consist of compositions of Mary Helen Brown, solos and duets. The soloists will be Mme. Buckhout, soprano, and Frederick Gunther, bass-baritone, with the composer at the piano.

Wednesday afternoon, December 10, at 4 o'clock, the second of the series of lecture recitals will be given, by Frank Howard Warner, on "Tone Pictures, Ancient and Modern." Details will be announced later. Members may bring guests to these recitals.

The following is quoted from the New York Times of November 29:

Harriet Ware, the American composer, will be married on Monday, December 8, at noon, to Hugh Montgomery Krumbhaar, a civil engineer, in the chapel of the Cathedral of St. John the Divine. Bishop Scarborough, a college mate of the bridegroom's father, will officiate.

Before the nuptial service there will be a recital of wedding music for thirty minutes by Miles Farrar, organist of the cathedral. Among the numbers to be played will be the bridal music from Miss Ware's setting of "Sir Olaf." David Bispham will sing her setting to Elizabeth Barrett Browning's poem, "How Do I Love Thee."

Mr. Krumbhaar is a graduate of Cornell University.

#### Young Violinist Heard.

In a rather complicated program arrangement heard at the Forty-eighth Street Theater, New York, Sunday evening, Gerta Schlosser, a young Bohemian violinist about fifteen years of age, was featured as the leading soloist. Her assistants were Charlotte Lund, soprano, and Nathan Fryer, pianist. This young violinist studied for some years at Prague with Sevcik. She played as her first number the Vieuxtemps D minor concerto, then followed a short group of three compositions, one of which was Kreisler's "Capriccio Viennois." The "Carmen" fantasia by Hubay concluded her share of the recital. She played the concerto under extreme difficulties, due to nervousness, but in the following numbers one could see that the child really possesses extraordinary talent. She plays with much of the fire and vim of the Russian school, but is badly in need of more experience and training. Her bowing is quite remarkable and the tonal quality fine. It is certain that under favorable conditions this child can develop into a violinist of great merit.

Mme. Lund's sang an aria from "Depuis le Jour," by Charpentier, and a varied group of four smaller selections. The pianist, Mr. Fryer, gave some Chopin selections, the "Waldeasrauschen," by Liszt, and a concert etude in A flat by Schlozer.

Both of these assisting artists were well received by the audience.

#### Tollefsen's Appearances.

Six recalls are said to be the tribute paid to Mme. Schnabel Tollefsen after her rendition of the Grieg concerto for piano in A minor with the new Scandinavian Symphony Orchestra of New York, Ole Windingstad, conductor, at the Norwegian Glee Club concert, given in the Gayety Theater, Hoboken, N. J., November 23.

Carl H. Tollefsen, the violinist, played the following in his usual pleasing style at a concert given in the Bethel Ship Norwegian M. E. Church, Brooklyn, Thursday evening, November 27: "Old Melody" (Halvorsen), "Love's Sorrow" (Kreisler), "Dance Espagnole" (Chiotstri), "Souvenir de Moscow" (Wieniawski).

The time is probably not far distant when music will stand revealed perchance as the mightiest of arts, and certainly as the one art particularly representative of our modern world, with its intense life, complex civilization, and feverish self consciousness.—Hugh R. Haweis: "Music and Morals."

## CHERUBINI REVIVED BY PHILADELPHIA ORCHESTRA

**"Anacreon" Overture Proves to Be Popular—All Wagner Program Announced—Big Audience Grooms Metropolitan Opera Company—The Choral Society Begins "Messiah" Rehearsals.**

Philadelphia, Pa., November 30, 1913.

Cherubini's "Anacreon" overture, not heard here for eleven years, proved rather unexpectedly the most popular and telling number in a program offered by the Philadelphia Orchestra this week, which presented an old favorite, an interesting novelty, and a new soloist. The classic purity and supreme vitality of the little known "Anacreon," surely one of the masterpieces of musical literature, proved so agreeably refreshing to the audiences at both concerts that it somewhat lessened the enthusiasm for even the popular Franck symphony in D minor. The novelty, Florent Schmitt's "Rhapsodie Viennoise," proved an intricate pattern of contrapuntal themes, decorated with all the tricks of modern orchestration, against the background of a glorified waltz theme. Bonarios Grimson, the English violinist, was the soloist at the concert. His principal number was the Bach concerto in E major. He offered also a dance, "Guajiras," by the contemporary Spanish composer,

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NATIONAL THEATRE, WASHINGTON.	" 23rd
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Fernandez Arbos, former concertmaster of the Boston Symphony Orchestra, with whom Grimson studied for a time in Spain. Grimson gave a polished performance of the simple, joyous Bach number, though he achieved greater success in the work of his Spanish master.

For the eighth pair of concerts next week, Conductor Leopold Stokowski has arranged an all-Wagner program of unusual interest. The program has been chosen with the express purpose of tracing the development of Wagner's musical genius from his earliest to his latest period, leaving, however, the "Ring" music for a later Wagner concert. The program follows:

Lohengrin—  
Overture.  
Procession to the Cathedral.  
Tannhäuser—  
Pilgrims' Journey.  
Overture and Venusberg Music (Paris version).  
Tristan und Isolde—  
Overture, Act III.  
Overture and Love Death, Act I.  
Siegfried Idyll.  
Die Walküre—Ride of the Valkyries.

Given partly in honor of the centenary anniversary of the great composer, the announcement of the concert calls to mind that neither of the visiting opera companies have similarly honored the event.

The first performance of the New York Metropolitan Opera Company in the interim of the divided season of the Chicago Company, presented Caruso, Matzenauer, Destinn and Gilly in a superb performance of "Aida" last Tuesday evening. More than 4,100 persons attended. To Matzenauer must go the chief honors of the performance. From first to last she presented an Amneris such as Philadelphia has seldom seen. She invested the role of the Egyptian princess with a goddess-like dignity and displayed a truly wonderful vocalism. She has not been

heard here since season before last. Caruso aroused the old time thrill. Though he displayed little of the martial manner of the complete Radames, his rich tenor left little to be desired. Mme. Destinn, also an unconvincing visual incumbent of the role of Aida, sang with spirit throughout.

Dorothea Thullen, soprano, is to be heard in recital in the Little Theater on Monday evening, December 1, under the management of Charles Augustus Davis. Ellis Clarke Hammann will assist at the piano.

Edwin Evans, the Welsh-American baritone, has been engaged by the Mendelssohn Club for its first concert of the season, in Horticultural Hall, December 18. He is also to be heard in recital at Easton; and, with Stanley Addicks, pianist, will give a recital in Witherspoon Hall after the holidays. At his recent all-English recital, Witherspoon Hall was packed to the doors, the stage itself was filled, and more than 200 were unable to gain admittance.

Paul Meyer announces a violin recital next Wednesday evening in Griffith Hall, with Ellis Clarke Hammann at the piano.

The Choral Society will begin rehearsal on Monday evening for "The Messiah," which will be given December 29 at the Academy of Music. The soloists engaged for the great Christmas oratorio are Emily Stokes Hager, soprano; Marie Stone Langstone, contralto; Evans Williams, tenor; and Herbert Witherspoon, bass. The chorus, which in Gounod's "Redemption" last Monday night numbered more than 300, will be increased by the addition of members applying too late to take part in the first performance of the season.

The Matinee Musical Club will present a program of interest on Tuesday next in charge of Mrs. John Jay Joyce, Jr. Marie G. Loughney, Gladys Minton, Helen K. Chance and Charles E. Knauss will participate. A feature of the program will be the song cycle, "In Fairyland," rendered by Vera Kaighn, Mrs. John Jay Joyce, Henri Merriken and John Jay Joyce.

Paul Volkman, the local tenor, will be heard in recital at Witherspoon Hall next Saturday evening assisted by Hendrika Troostwyk, violinist, and William Sylvano Thunder, pianist. The program will include three groups of songs by classical and modern composers. Miss Troostwyk is said to be one of New England's most accomplished violinists. The present recital will mark her local debut.

The Manuscript Music Society inaugurated its twenty-third season last Tuesday with a concert in the Orpheus Clubrooms. The program contained only three numbers, but proved most interesting. The first was a sonata for piano, by Maurice Weyl, played by Clarence K. Bawden; the second, a group of songs by Elizabeth Gest; and the third, Henry Albert Lang's quartet for strings, op. 61. This work, composed last January, was awarded the prize of the Sinfonia in the spring. H. P. QUICKSALL.

#### Cadman to Appear at Manuscript Concert.

Charles Wakefield Cadman, the American composer, will be guest of honor as well as the sole composer at the second concert of the Manuscript Society, Monday evening, December 8, at the National Arts Club, Gramercy Park, New York City. Admission will be by ticket only. Following is the program:

Songs for baritone—  
The Sea Hath a Hundred Moods.  
At Dawning.  
The Sum of Love.  
J. Louis Schenk.  
Songs for soprano—  
Greek Song Cycle.  
Three Songs to Odysseus.  
Lucille Roessing-Griffey.  
Songs for tenor—  
I Passed a Stately Cavalcade.  
A Moonlight Song.  
I Cannot Sing to Thee.  
Orlo J. Bangs.  
Trio for piano, violin and cello, D major, op. 56.  
Roland E. Meyer, violin; ———, cello; the composer.  
Songs for baritone—  
I Found Him on the Mesa.  
From the Land of the Sky Blue Water.  
Mr. Schenk.  
Songs for soprano.  
Mrs. Griffey.  
Songs for tenor—  
The White Dawn Is Stealing.  
The Moon Drops Low.  
Mr. Bangs.

Application for membership, or for tickets, should be addressed to F. W. Riesberg, secretary, 439 Fifth avenue, New York.



### Oscar Seagle Sang a "Mother" Song.

Oscar Seagle sends the *MUSICAL COURIER* a kodak picture of himself taken with his sister's twins. Seagle is very fond of children, but says the meanest he ever felt in his life was on one occasion when he sang for a large industrial school in Nashville, Tenn. He had been asked to give the children a treat, and by special request began with a "Mother" song. "I agreed thoughtlessly to sing it," said Mr. Seagle, "But I had not got very far when all over the room those motherless little ones began to cry. I managed to finish the first verse, then I changed very quickly to something more cheerful."

Seagle and Yves Nat are touring the West, and most flattering accounts of their success continue to come in.

The following Seagle story of Yves Nat, his accompanist, is culled from the *Chattanooga* (Tenn.) News:

"Through Mr. Seagle's good offices as interpreter, opportunity was granted of learning something of the remarkable



OSCAR SEAGLE AND THE TWINS.

achievement and personality of Yves Nat, the young French pianist, whom Oscar Seagle considers the greatest musical genius in all France.

"Yet Yves Nat goes on and on," says Mr. Seagle. "Each day he works still harder. I am the only singer he has ever accompanied, for he is not an accompanist; he is an artist, and we two strive for completeness, to supplement one another in a nuanced whole."

"Of a musical parentage, he began to study music at five, was sight reading at ten years of age, at eleven conducted an orchestra of 100 pieces in Toulouse at a concert given for him, the music being one of his own compositions, and at fifteen he carried off the first prize from the Conservatoire at Paris, Paderewski, Saint-Saëns, Pugno and Faure being the judges."

"One mistake would forfeit the prize. Yves Nat passed through the ordeal successfully. Then followed a career of engagements through Europe which would read like a fairy tale if chronicled. The boy, with long programs of Brahms, Bach, Beethoven, Mozart, Liszt and Schumann at his finger tips, played in the Concerts Lamoureux in Paris, in Dieppe and the principal cities of the Continent and Great Britain, barring Russia. Mr. Nat is twenty-two years old, but Mr. Seagle was attracted to him as a child, and the friendship was reciprocated. The two have continued to collaborate for years and the work of both has developed along lines which have seldom been paralleled in the lives of musicians. In recognition of the boy's extraordinary genius Mr. Seagle says their concerts always provide for much solo work on the piano, as well as for voice."

### Dimitrieff-Dubinsky Recital.

Nina Dimitrieff, Russian soprano, and Vladimir Dubinsky, Russian cellist, will give the following numbers at their recital in Aeolian Hall, New York, next Sunday evening, December 7:

Concerto for cello, op. 33.....Saint-Saëns  
Vladimir Dubinsky.

Si me vers avaient des ailes.....Hahn  
Le Vent de Mai.....Rene Rabey  
Aria by Tamara from opera *Damon*.....Rubinstein  
Night.....Rimsky Korsakoff  
I Said, Why? (first time).....Dargomijasky  
Hopak.....Moussorgsky  
Nina Dimitrieff.

Cantabile, op. 36.....Cesar Col  
Nocturne No. 4, op. 19.....Tchakovsky  
Serenade Espagnole, No. 2, op. 20 (first time).....Glasounoff

Romance Sans Parole.....Davidoff  
Hungarian Rhapsody, op. 68.....D. Popper  
Vladimir Dubinsky.  
An Impression (new).....Egon Putz  
Longing (new).....Egon Putz  
You Ask Me Why I Love You So.....Egon Putz  
Somewhere.....Arthur Miller  
Oriental Song (new).....Gretschaninoff  
Sirene.....Gretschaninoff  
She Was Thine (with cello obbligato), new.....M. Ivanoff  
Nina Dimitrieff.

### Liszniewska Re-engaged for Queen's Hall, London.

After one of her orchestral appearances in London, Sir Henry Wood wrote to Marguerite Melville-Liszniewska: "I congratulate you on the success of your concert. We musicians were delighted with your splendid playing, and I feel you have really made a lasting impression here. I hope we shall soon have the pleasure of making music together again."

Every year since then Marguerite Melville has been engaged by the Queen's Hall Orchestra, of which Sir Henry Wood is conductor, and now again for one of the Sunday symphony concerts on February 22, when she has been specially requested to repeat the Chopin F minor concerto in which she scored such a brilliant success at one of the Promenade Concerts last year. On January 11 she has also been engaged for an orchestral concert in Vienna with the Tonkünstler Orchestra under Nedbal, at which she will play the Schumann and Liapounow concertos and



MARGUERITE MELVILLE-LISZNIEWSKA SERVING TEA IN HER NEW HOME IN THE SUBURBS OF VIENNA.

the "Symphonic Variations" of Cesar Frank, after which comes a tour of Germany, Poland and Scandinavia.

### Horatio Connell in Recital.

Horatio Connell, the young American baritone, gave a song recital in Aeolian Hall, New York, Tuesday afternoon, November 25, in which the singer disclosed a voice of more than ordinary beauty, though not of great power. Commendable enunciation and satisfactory interpretation were features of his delivery. This was Mr. Connell's program:

Recitative, And God Said "Let the Waters" (Creation).....Haydn  
Air, Rolling in Foaming Billows (Creation).....Haydn  
Here She Her Sacred Bower Adorns.....Old English  
Lungi dal caro bene.....Secchi

Dein Wachsthum sei feste (pensant cantata).....J. S. Bach  
Der arme Peter, I, II, III.....Schumann  
Ich wand're nicht.....Schumann  
Auf ein altes Bild.....Hugo Wolf  
Fussreise.....Hugo Wolf  
Der Soldat (II).....Hugo Wolf  
Waldeinsamkeit.....Brahms  
Unruhewindlich.....Brahms  
Excerpts from A Tale of Old Japan.....S. Coleridge-Taylor  
Elfin Knight.....Merris Class  
High Among the Mountains (MS.).....Ellis Clark Hammann  
Blow, Blow Thou Winter Wind.....Roger Quilter

Music, . . . so long as it preserves its purity, may consecrate all the forms of art by raising them into its own atmosphere, govern them as the soul the body. But when music is itself degraded, its very type defaced, its worship rendered ridiculous, its nature mere name: by its own master the rest falls.—"Charles Auchester"; Pt. II, Ch. 6.

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## PROVIDENCE HAS A BUSY MUSIC COLONY.

Concerts, Recitals and Active Studios Abound in Rhode Island Capital.

205 Jackson Building.  
Providence, R. I., November 29, 1913.

Loyal Phillips Shawe, who is well known to Providence (R. I.) and Boston audiences, is having an extremely busy season. During the week of December 1 he appears in his annual Providence recital; he also appears in concert at Pawtucket and at the Rhode Island Country Club. In the following week he gives his annual recital in Boston. Besides his concert work, Mr. Shawe has a very large class of pupils this season; in fact, he is quite as popular a teacher as he is a soloist, and has produced many remarkable pupils. Mr. Shawe's voice is of an appealing and sympathetic quality, happily lacking the harshness so common to baritones. This perhaps is due to his remarkable control, for he is not only an artist by nature but by study as well.

Early in the new year Mr. Shawe will tour through Indiana and Illinois. He will give a song recital in Memorial Hall, Providence, on Wednesday evening, and will be assisted by Mme. Charbonnel.

The third concert of the Steinert series was given in Infantry Hall, on November 25. The artists were Mme. Galski, George Harris, Jr., and Marie Caslova. Miss Caslova, violinist, quite surprised her Providence audience. For a mere slip of a girl she displays unusual talent, but like many young artists, her ambitions rise above her present possibilities. Generally speaking, it appeared to the writer that Miss Caslova has as great possibilities as any of the younger violinists which have appeared here.

The third of the series of organ recitals was given in Sayles Hall on Sunday afternoon by Gene Ware. Mr. Ware was ably assisted by Claudia Rhea Fournier, contralto. The following was the program: Toccata in C (Pachelbel), pastorale in E minor (Scarlatti), "Chanson Louis XIII et Pavane" (Couperin), Mr. Ware; aria from "St. Paul," "But the Lord Is Mindful of His Own" (Mendelssohn), Mme. Fournier; "Ave Maria" (by request), (Henselt), "Praeludium Festum, in G minor" (Becker), Mr. Ware; aria from "Elijah," "O Rest in the Lord" (Mendelssohn), Mme. Fournier; first "Peer Gynt" suite, "Morning," "Asa's Death," "Anitra's Dance," "In the Hall of the Mountain King" (Grieg), Mr. Ware. Mr. Ware's recitals are proving immensely popular this season.

Florence Mulford will give a song recital in the Churchill House on Monday evening, December 1.

A musicale will be given on Wednesday evening, December 3, in the Union Congregational Church chapel, at which some of the best known of the Providence artists will appear. The program will consist of solos by Geneva Holmes Jeffers, soprano; Claudia Rhea Fournier, contralto; Reber Johnson, violinist, and Ray Allen, cellist. Gene Ware will be at the piano.

The last concert of the Steinert series will be given in Infantry Hall on December 9.

The Chopin Club held a morning recital in the Churchill House on November 6. A decidedly interesting program was presented. Particular mention might be made of the artistic work of Reber Johnson, violinist. He was particularly pleasing in the Kreisler numbers, which he interpreted in a finished manner. Various members contributed to the program and the meeting may be considered one of the most interesting of the season.

Harriott Eudora Barrows, soprano, and Evangeline Larry have opened their studio at 188 Benefit street for the season.

Gene Ware is located in the Jackson Building for the season.

Stuart Ross, pianist, has opened his new studio in the Steinert Building.

Frederick Very, pianist, will be located in the Jackson Building this year.

May Atwood, pianist, has opened her new studio in the Jackson Building.

Mr. and Mrs. Faucher have opened their Butler Exchange studio for violin and piano instruction and report an unusually busy season.

Ella Ball, violinist, has returned from a concert tour in New Jersey. Miss Ball is having an extremely busy concert season. On Tuesday afternoon, December 2, she will appear with Ethel Thornton and Evelyn Cook Slocum at

Froedel Hall. Miss Ball again is located in the Steinert Building.

Oscar Roy has resumed teaching at his studio in the Conrad Building, where he is conducting his violin school.

William Place, Jr., mandolinist, has opened his studio in the Jackson Building, Providence, and his Boston studio in Huntington Chambers for the season.

Vivian Huse, pianist, has opened her studio and reports a large class of pupils. Miss Huse is teaching out of town considerably this season.

Lillian Peckham Boyle is located in the Jackson Building for the season, where she will resume teaching. Miss Boyle is one of the most popular teachers in Providence.

The Music School, Anne Gilbreth Cross, director, opened with a large enrollment. The departments include piano,



LOYAL PHILLIPS SHAWE.

voice, violin, mandolin, harmony and composition. Gustave Strube is again conducting the Strube Ensemble at the school, and the organization is preparing for a concert.

Raymond Havens gave a piano recital in Memorial Hall on November 19. Mr. Havens is a skillful pianist, and kept his audience keenly enthused. He is now permanently located in Pawtucket, R. I.

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to chronicle the steady and permanent growth of the audiences that support this superb organization.

Comparisons are unnecessary, but it is only just to say that the Flonzaley Quartet plays like no other quartet at present known to the general public. It is the happiest admixture of academic precision and romantic abandon. One

may be permitted to compare it to a Murillo canvas. In the glorious paintings of that Spanish artist one finds conventional subjects, such as the Holy Family, grouped and drawn with all the necessary technical skill of a master draughtsman. Yet over it all Murillo has thrown a golden veil which softens every line and hangs a kind of ambe atmosphere over the picture like the afternoon rays of the summer sun. This comparison will not seem far fetched to one who carefully compares the performances of the various quartets that play in New York during the year.

At the first concert for this season of this famous body of players, the following program was rendered with an ease and a charm which words cannot describe, even with the help of fulsome adulation and hyperbole:

Quartet in D minor.....Schubert  
Suite for violin and cello (new).....Emanuel Moor  
Messrs. Pochon and D'Archambeau.  
Quartet in D major.....Haydn

Emanuel Moor's suite was acceptable solely on account of the luscious tone and endless variety of nuance of the two performers. The work itself is a glorified Pleyel duet and a modified Bach two-part invention, with all the arpeggios, passages in thirds and sixths, tonic, dominant, and diminished seventh harmonics of a century or more. It is new only because it was recently composed, for in style it is already old. The composer is physically handicapped in having only two instruments to play four part harmony with. But because a work is difficult, it is not necessarily artistic. It was a pity that two members of the quartet were doing nothing, while the other two struggled manfully and like splendid artists to do the work which could have been better done by four men. The performance resembled a piano solo for left hand alone, the right being occupied in holding the performer to the seat.

This concert was given in Aeolian Hall, New York, Monday evening, December 1.

## Why the Eisteddfod?

It is to be hoped that Sir Frederic Cowen's bold declaration that "at present the Eisteddfod is not an artistic but a money making institution" will rouse the Principality to a sense of the errors that have so long been perpetuated at these national meetings. It may, and undoubtedly does, stimulate musical ability to offer prizes and set up keen competition, but there is always a danger of such methods degenerating into mercenary pursuits, and of the real object being defeated by the means adopted to secure it. Welsh people have acquired their reputation of being exceptionally musical partly by the success of compatriots who have been educated outside the Principality and partly by the vague and exaggerated ideas held by people who have never attended an Eisteddfod. Of late years Welsh musicians have endeavored to set up a higher standard, and there now exists a considerable number of good societies whose object is to do justice to choral works, and who sing enthusiastically from sheer artistic enjoyment, but the fact remains that at the present moment England is far more advanced musically than Wales—"Lancelot" in The Referee, London.

## Songs of Today.

Where is the present day "popular song" that may be compared with "Annie Laurie," or "My Old Kentucky Home," or "Sally in Our Alley"? Nay, where is the present day popular song that has more than an off chance of being remembered or sung a single year hence, let alone remaining a favorite for a generation? Nowhere. In songs as in so many other matters, the one desire just at present is to get the applause—and dollars—of the moment. If a "bearcat" dance or a sloppily sentimental ballad attracts attention to itself and income to its inventor, nothing more is asked or expected. So of "cubist art," which is merely lunacy on canvas; so of tenderloin plays. The one thing required is not that they shall be true, or beautiful, or thoughtful, or enduring; but that they shall make money. It is strange that an age like the present, which has so many superb achievements to its credit, and which is more deeply imbued with the sense of human brotherhood than any preceding time in history, should have come to this sorry pass in matters of art and recreation.—Chicago Journal.

## The Old Songs.

I'm fond of "Annie Laurie,"  
To hear it is a boon.  
Nobody in that song declares  
That he's a Zulu coon.  
I still like "Oh, Susannah,"  
In fact, I always did.  
Nobody in that song asserts  
That she's a goo-goo kid.  
I like the oldtime ditties  
And miss them with a pang.  
While maybe slow, I like'd, you know,  
Their lack of gutter slang.

—Kansas City Journal.



## SAN DIEGO HAS TWO SYMPHONY ORCHESTRAS.

New Organization Makes a Successful Debut—Old Orchestra Reorganized on Firm Financial Basis.

San Diego, Cal., November 15, 1913.

San Diego, like Los Angeles, now has two orchestras. After a dearth of any kind of orchestral music, spreading over a lifetime, we now have the plenitude that is almost embarrassing. The San Diego Symphony Orchestra, the original orchestra (but from whom the union musicians have withdrawn), has been well reorganized by Roscoe Shryock and now numbers fifty routinized musicians. This orchestra is now on firm financial footing and their opening program is awaited with great interest.

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A professional symphony orchestra has made its appearance in this city. Chesley Mills, a young and ambitious musician, a violinist of ability and director of the band at the Army and Navy Academy, is the man who has accomplished this difficult feat. To secure forty professional musicians—all members of the local union—to keep them together by sheer love of the work without any immediate thought of financial returns, and create a splendid effect with their first appearance, in a city of San Diego's size, is to do something worth while. The opening program was clearly and cleanly presented, a fine attack being noticeable in every number, and a delightfully finished performance was offered and accepted with immense enthusiasm. A special word should be said of Jay Sofer's "Nile Scenes," a group of three compositions played for the first time by any orchestra, the suite proving full of atmospheric charm and being pleasantly modern in treatment. The program follows: "War March of the Priests," from "Athalia," Mendelssohn; "Unfinished Symphony," first movement, Schubert; "Ballet Egyptian," Luigini; "Nile Scenes," lotus flower, serenade, caravan, Jay Sofer; solo ("Arioso," from "Pagliacci"), William Frederic Ryer, with orchestra; overture, "La Forza del Destino," Verdi.

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Loleta Levette Rowan announced her return from Europe by a charming recital at the Wednesday Club House. Mrs. Rowan has the advantage, as one of her friends truly remarked, "of even looking artistic," being one of the singers who is artistic by nature as well as by education. Needless to say the recital was most successful, a large audience being enthusiastic about everything presented. An interesting interlude was made by the introduction of three piano numbers given by Florence Schinkel Gray. Mrs. Rowan has been engaged to sing with the People's Orchestra of Los Angeles on November 30, this making the second San Diego artist to be accorded this honor.

TYNDALL GRAY.

### Successful Carbone Pupils.

Alfredo Ilma, the baritone, who appeared with success as soloist with Nahan Franko's Orchestra at the New York Hippodrome on Sunday, November 30, is a pupil of the New York vocal teacher, A. Carbone. During the last three years Mr. Ilma sang in grand opera in Germany and recently made a concert tour in Argentine Republic. Soon after his arrival in New York from Buenos Aires, he was engaged by Oscar Hammerstein to sing leading baritone roles at his new National Grand Opera Theater.

The following is a fragment of a letter received by Mr. Carbone from Mr. Ilma when he was singing grand opera roles in Mayence, Germany:

My Very Dear Mr. Carbone:

Kindly excuse me for not having written before, but I had so much to do, singing all over Germany and France. I went over to Germany and sang at many concerts until I got an engagement at the Opera Mayence for one year, beginning in September. I want again to thank you for your kind lessons which benefited me greatly, and I want from all my heart to say that your teaching helped me very, very much. I really think that your lessons helped me more than any other.

Adolfo Jimenez, the tenor, is also a successful Carbone pupil. After a tournee in Mexico and Central America, where he sang Alfredo in "Traviata," Duke in "Rigoletto," Rodolfo in "Boheme" and appeared in many other operas, he is at present singing in concert in Havana. His appreciation of the Carbone method the following letter of Mr. Jimenez to Carbone from Havana shows:

Havana, November 20, 1913.

SEMPRE CARISSIMO MAESTRO:

It is so long since I had the pleasure to write my last letter to you that my memory does not keep the date, but my heart keeps your name with great big letter, so I can read it distinctively every moment. How many times do I speak of you per day it is impossible to tell, specially the next day after any of my appearances in public, for as I say to everybody, "The Lord gave me the voice, but my teacher, Mr. Carbone, gave me the art and it is to him to whom my success is due," and it is the truth. Enclosed herewith is the program of my last concert here, my voice was at its best and when congratulations came I repeated more than once what I said above.

Philip L. Spooner, the tenor, and Beatrice Hubbel Plummer, the soprano, are likewise pupils of Mr. Carbone, who, by their concert successes, are proving the excellence of

his method. Singers will find at the Carbone studio, Aeolian Hall, New York, not only an excellent method of voice production, but a complete school of opera, including coaching, repertoire with acting, and school of modern languages. It is Mr. Carbone's plan to open a branch of his New York school in Genoa, Italy, for the summer months. Genoa, being on the Mediterranean Sea, only three hours from Milan, the headquarters of the Italian grand opera singers and managers, offers the double advantages of being an ideal seashore resort and easily accessible for grand opera engagements.

### John McCormack's Tour.

John McCormack, the celebrated Irish tenor, was recently engaged to open the Mozarteum at Salzburg, as joint star with Lilli Lehmann and Geraldine Farrar.

After eighty concerts in America last season, Mr. McCormack sailed for London, where he sang eighteen



JOHN MCCORMACK.

performances at Covent Garden. The day after his last performance he sailed for Australia. Two days after his arrival he gave an opening concert in Sydney, and is sing-



MRS. MCCORMACK AND CYRIL, AGE 6½;  
GWEN, AGE 5 YEARS.

ing fifty concerts in Australia, eleven of which occurred in Sydney, within three weeks, all to packed houses.

The tenor will sail again January 17, on the Niagara, for Victoria, B. C. February 3 his short American tour opens, as usual, under the management of Charles L. Wagner. He opens his season at Vancouver, February 5, playing on

down the coast, at Victoria, Portland, Seattle, four appearances in San Francisco and two in Los Angeles, returning the southern route, playing through Texas up to Wichita and Topeka, arriving at Kansas City March 6, and giving his only Chicago concert at Orchestra Hall, under the management of Wessells & Voegeli, March 8. He is to be the soloist with the St. Paul Symphony Orchestra for their closing concert, March 10, and concert in Minneapolis, March 11. He then goes east to appear at the Hippodrome, in New York, March 15. He will give four New York concerts—two at the Hippodrome, one at the Metropolitan, and one at Carnegie Hall in joint recital with Ysaye. Besides this, he is playing at Grand Rapids, Detroit, Toronto, Ithaca, Albany, New Haven, Hartford, Bridgeport Springfield, Boston, Brooklyn, Philadelphia, Washington, Trenton, Scranton, Indianapolis and Cleveland. All return dates excepting four, which proves the assertion so often made by his manager: "Most singers visit a town only once; John McCormack is an annual event."

His programs will be unusually interesting this year, for he is bringing with him Donald McBeath, the young Australian violinist, and Vincent O'Brien, organist and accompanist. He comes by special permission of the Archbishop of Dublin. Mr. O'Brien was McCormack's first teacher and gave him his first start in Dublin, and McCormack is giving him this world's tour in recognition of a long friendship.

The McCormack management has been able to truthfully advertise only a fair guess at the numbers turned away at the nightly stampede outside of the Town Hall. John McCormack draws even more than Melba, and the audience on Saturday night reached a frenzy of excitement that endured until they became almost a nuisance. The choir seats were generally filled with young women and girls, those in the front row being mostly at the "flapper" stage, and almost foamed at the mouth with excitement when the mighty tenor fled from their outstretched hands. McCormack may have escaped with his coat tails intact, but at one or two moments in the evening it looked as if he would be lucky to get away with his life. John McCormack is probably sitting on the highest Alp in his vocal career at the present moment. The unrivaled purity of his beautiful voice floated tone perfect over an enraptured crowd of adoraers. The male section, toward the back of the hall, relieved its feelings by standing up at intervals and sounding out a cry like short, sharp barks. Truly a royal Australian welcome. Many warblers have given us Landon Ronald's "Down in the Forest," but only McCormack and Melba can sing the final part with the exact reproduction of the sweet high note of a shy lark—"Only a Bird."

Vincent O'Brien, at the piano, began to show signs of "encoreitis" at the end of the unusual evenings. McCormack's mouth was also falling down at the corners with sheer fatigue, when some genius discovered that turning off the lights would be the only means of getting rid of the audience, and this at the end of the eleventh concert in three weeks.—Sydney Bulletin.

### MAGIC MUSIC.

There are hours which swiftly come and as swiftly go; upon which it is a delight to look back. There is given to some that special gift with which to charm by an outpouring of a glorious voice, by the magnetic spell of an orator, by the influence of instrumental genius. Given the temperament which makes for appreciation and understanding, hours so spent remain marked in gold on the memory, and bring renewed delight by recollection.

Such a golden memory will be the two hours passed under the magic of the music which held spellbound a crowded audience in the Town Hall last night. The occasion was the second concert of the present John McCormack season, and it was a repetition of the triumph achieved earlier in the week. The huge crowd had gathered because of the sure foreknowledge of complete enjoyment. Anticipation was keen, realization followed to the full.

It was a magnificent sight to see. It was grander still to note how so many were swayed with the mirth, the tears, the passion in the voice of the singer. Mr. McCormack walked quickly to the front of the platform, but his welcome began ere yet he stepped upon it. The applause was spontaneous. It was noted, too, that after singing, the applause continued unchecked for a moment, only swelling into great volume when the artist reappeared, prepared to sing again.

And how the people were stirred by the singing! For many the same songs had been sung many years ago in a land many miles away, across deep water, and memory came with a rush. The marvelous sweetness of the voice, the beauty of the music, and the words stirred the great house to enthusiasm many times. Mr. McCormack opened with "La Maison Grise" (Fortunio), Messager, and bracketed to this delightful piece was the finale from "Boheme," Act III. . . . Again the feelings of the great audience were worked up by the beautiful singing, by request, of "Kathleen Mavourneen," and when this was followed, in response to the loud demand, by "Believe Me, If All Those Endearing Young Charms," the house rose at him. The beauty of his voice was heard in a wide range of selections, and the power and magnetism of it operated through all. It was a triumph.

The violin is a magic instrument for the production of music, and Donald McBeath proved himself a master of the art. With Vincent O'Brien, who is acknowledged an accompanist of rare ability, he opened the concert with a violin and piano duet, sonata in F (Beethoven). His other numbers were "Rondo Capriccioso" and "La Cygne" (Saint-Saëns), and "Allegretto" (Baccherini-Kreiser). Mr. O'Brien was the accompanist of the evening and his work was of the highest quality.

Encores were the order of the night. Each of the artists was made to feel the warmth of the appreciation and enjoyment which the audience felt. In Mr. McCormack's case the encores were three deep and the scene at the close was an enthusiastic demonstration.

The next concert will be given tomorrow evening, and the third and fourth on Wednesday and Thursday respectively.—Sydney Sunday Times. (Advertisement.)

Private dozent A. F. Kohl is giving fifteen lectures on the history of the piano literature. The lectures are held in the Pokrovsky School, St. Petersburg, Russia, and the first was set for November 9.



## TENNYSON AND MENDELSSOHN.

## A Parallel.

[From the Monthly Musical Record.]

BY JOSHUA BANNARD.

Quite recently I ventured a study of Mendelssohn's organ sonatas simultaneously with the poetry of Tennyson. At first these two works exhibited nothing in common; both were great, but totally dissimilar. Closer application, however, revealed many points of likeness, not only in the works themselves, but also in the methods employed for their creation. A better understanding of them must necessarily increase their reputation and bring these points out more prominently, so much so as to suggest a parallel between the geniuses which produced them.

The first characteristic of the art of the poet and of the musician is simplicity. In all they did and in their manner of doing it they were simple in the truest sense of the word. They were never concerned with mere effect; nothing was ever done contrary to the dictates of an inner being. They found the source of inspiration in that still small voice, and their expression is a revelation of its message. The thing brought into being was the legitimate offspring of natural thought and natural feeling.

Clearness runs alongside this simplicity—clearness in thought, in message, and in utterance. Tennyson determined to be clear in thought and form. Nothing which did not admit of this ever claimed his consideration. Throughout he was concerned with a philosophy and a theology which would appeal to mankind, but he added to these by feeling and delicate shaping. Mendelssohn also was given to clear expression. It seems that, unlike Mozart, he thoroughly made up his mind as to what he was going to write before putting pen to paper. All his work, after much thought and mental correction, took a definite shape in his mind—indeed, virtually existed in his mind—and had merely to be transferred on to the paper. Both these extraordinary intellects sought to express themselves with art—that is, in perfect and beautiful form proceeding outward from impassioned feeling; and both had the genius for self-criticizing their efforts. Tennyson resented outside opinions unless appreciative, but he was a severe critic of himself. Many of his earlier poems were republished in different form, and every care taken to remove blemishes and to add those touches that achieve perfection. Mendelssohn was equally critical of his own powers. In this direction he outdid Beethoven, for he continued his alterations in some cases even after publication. There are said to be two editions of the D minor trio in circulation containing considerable and important differences—a fact illustrative of his insistent effort after a right expression.

Next we have to notice their fidelity to beauty. They were concerned with truth above all else; then the beautifying of that truth, which is obvious in every line they have given to us. They never hoped to shine above others, or desired fame, nor did they write for the sake of money or to catch the popular ear. Throughout they were faithful to beauty, and it is in this sphere that we find the true artist. Mendelssohn's music and his playing were always stamped with beauty and nobility. In Tennyson we find that which is worthy of love, of solemn or happy reverence. Even his productions as poet laureate are free from the tinge of the world. Further, both masters drew from those who had gone before them. The poet's charm so frequently is found "flowering in a lonely word," and "the coin of fancy flashes out from many a golden store," as with Virgil. He also shows the influence of Pope, Keats, Thompson, and Byron. Mendelssohn, on the other hand, had grown up in the atmosphere of Bach, Mozart and Beethoven, and this influence pervades the whole of his more youthful compositions.

Throughout all Tennyson's writings we find something elevating and pure. Perhaps no poet is so little of the earth earthy. He manifests a love for law and order; in the workings of Nature he finds everywhere the designs of a greater and an unseen power. The same is true of Mendelssohn, as indeed, of all great men. All the great music of the world has issued from the hearts of men who were passionately religious and joyously confident in their optimistic convictions. In quietness and confidence they found strength, inspiration, truth, and nobility of thought.

Both of these men delighted in Nature, and frequently attempted to introduce its variety into the technic of their art. Mendelssohn's accompaniment to "Then shall the righteous" is suggestive. It seeks to depict the trembling dawn of a new day, the passing of life's bewilderments and troubles, and the breaking of a life of peace and hopefulness for the faithful departed. In Tennyson the music of Nature is similarly applied, and in countless instances.

In conclusion, reference must be made to the influences and environments of these two singular and gifted men. Both were brought up in an atmosphere suited to the work they were eventually to accomplish; both were carefully brought up among good influences; and both knew comfort and happiness. But there is this great difference to record: Mendelssohn's happiness was never really marred, whereas Tennyson lost his dear friend Hallam, a loss which drew from him his "In Memoriam." This seems but a trivial

distinction between two lives, and yet it was to have a far reaching effect on the work of the poet. Mendelssohn, from the point of view of art, was to lose through what he called his "habitual cheerfulness." The depths of his human heart were never really fathomed, and consequently find no place in his music. Without trials and disappointments his music is only saddening; it cannot draw tears. It is very different from that of Beethoven, Schubert, or Schumann. "My music," says Schubert, "is the product of my genius and my misery; and that which I have written in my greatest distress is that which the world seems to like best." Yes, it is the work that comes from the heart that will contrive to reach other hearts. Yet who would have Mendelssohn different? Although through lack of adversity he is eclipsed by Tennyson, he stands out as one perfectly balanced in nature—happy, manly, and refined, and his work clever and pure, brilliant and well knit.

## J. Warren Erb's Activities.

The splendid impression made by J. Warren Erb, the new organist and director of St. Peter's Episcopal Church, Pittsburgh, Pa., calls attention to his earlier musical career, which makes not only interesting reading, but serves to show that Pittsburgh has added another artist to its list of notable musicians.

At the early age of seventeen, Mr. Erb was selected as director of the German Choral Club, of Mansfield, Ohio, an organization with a membership of eighty voices, successfully directing this chorus in several large song festivals. In the same place he filled the position of organist in Park Avenue Baptist Church for several years. During



J. WARREN ERB.

this time he was also director of music in the Ohio State Reformatory. These varied experiences were followed by three years' study abroad, in which time he studied piano with Xaver Scharwenka, the famous Polish pianist, and Martha Sebold. Harmony and theory were studied with Dr. Hugo Leichtentritt, and organ with Remau. On his return from Europe, Mr. Erb organized a Conservatory of Music, in Kittanning, Pa., also accepting the position of organist and director in St. Paul's Episcopal Church of that place. The Conservatory is at the present time being personally conducted by Mr. Erb, who by his perseverance has built an institution of exceptional merit.

In the spring of 1913 Mr. Erb was engaged as organist and director of St. Peter's Church, in Pittsburgh, being selected from a large number of applicants. In addition to his church work he has been associated as teacher with S. Monguio, the well known Spanish pianist, which necessitates dividing his time between his conservatory and Pittsburgh, although his success as coach for concert singers may eventually demand his entire time in Pittsburgh. In this feature of his work he has been particularly successful in coaching German leaders.

In concert work Mr. Erb is at present associated with Mr. and Mrs. Hollis Edison Davenney, the noted duet singers, appearing as soloist as well as accompanist in all their programs.

"Psychic pianist" has arrived. Let's see, an astrally projected body is the kind one doesn't see, isn't it? I'm strong for a brand of astrally projected music, from the next flat, that one doesn't hear."—New York Morning Telegraph.

## "POPULAR SONGS."

Alexander Blume Points Out in the New York Evening Mail What a Shiftless, Thoughtless and Blatantly Immoral People We Must Be if We Are Judged by Our "Popular Songs"—What Has Come Over Us That Decent Women Can Sit in the Theater and Applaud Studied Indecency?

If it is true, as has been said, that you may judge of a nation by its music, what a lot of shiftless, thoughtless and blatantly immoral people we must be, taking the "popular song" as our standard. By "popular song" I mean such gems as "Row, Row, Row," "When I Get You Alone Tonight," "In My Harem," "My Wife's Gone to the Country," "Billy," etc.

"Popular" music is like drink; it goes to the head; and unlike drink, in that it goes to the feet. Did you ever notice the diabolical grace with which the "popular song" so readily lends itself to that sinuous body dance? Did you ever hear a "popular song" that didn't laugh openly at the sacred institution of marriage; that didn't frankly praise and encourage the faithlessness and deceit practised by either friend, husband or wife?

What has come over us anyhow? Decent women and girls with their men folks sit in theatres and applaud vociferously, amid their boisterous laughter, some singer who with well studied indecency proceeds to gush forth songs of the most vulgar and immoral character. Little boys and girls everywhere take up these songs and repeat them again and again. They are heard in restaurants and on the streets, at functions and in the dance hall.

And yet it is an unnatural and unhealthy music. It is not really music, for it has no beauty, melody or thought. Any of these songs could be sung just as well to the beating of a drum, since they are merely a sort of rhythmic beat; their coarse words could be sung just as well to the tune of any other song, and you would not notice any inconsistency. You know well the effect of a beating tom-tom upon us—the savage thrill it sends through our nerves.

All music is kindred as regards ability to inspire, arouse or deaden. What a different effect from these cheap jingles has the thunder of a majestic organ as it rolls forth, filling a great auditorium with the swelling beauty of its sonorous tones. It is then that all things mundane seem far, far away; then that our spirits are exalted and the grossness and lusts of flesh seem forever beyond our thoughts; we only know that the best there is in us is brought to the surface and given power.

I wish more good music could be brought to the general public. I wish the ardent disciples of Irving Berlin & Co. could once more hear a beautiful concert, and then feel how ragtime would nauseate them. With genuine, classical waltzes prevalent, much of this trotting and tangoing would disappear. One does not feel very much like turkey-trotting to the strains of the "Blue Danube."

To my mind there is enough sorrow and wrong in this world of ours without openly encouraging more. There is, alas, sufficient tendency to ignore the responsibility that every decent man should feel incumbent upon him, without lending a hand to those who would shirk their bounden duties, by the proclamation of immoralities and subterfuges through these songs. The greatest proof of their superficiality is the brief period that they last.

On the other hand, take the real, human, spontaneous music of the classical composers: the sonatas of Beethoven, the nocturnes of Chopin, the waltzes of Strauss, the light fantasies of Mozart, the songs of Schubert and the majestic themes of Wagner. Generations have sung and will continue to sing and play them, and they will never pall or weary the senses, for they have come to us from the souls of masters who, communing with the spirits of the heavens, have set to music the undying melodies of the angels.

How different, then, is the senseless jingle that the "popular" song writer forces upon us! They are very knowing; they are fully cognizant of the weaknesses of their trade, and crowd out as much rot as possible. If I had my way I would appoint a rigorous censorship upon all so-called "popular songs," and make it a criminal offense to publish such songs as I have mentioned. And I would do all in my power to crush this "craze" and set a high standard of music in its place. And I would urge all conscientious and high-minded citizens to aid in the carrying on of this campaign. That, I really believe, would accomplish much good.

## Twilight.

When sunset stills the voices of the day,  
Toil's shrilling pipes that in harsh strains unite,  
How sweet the hymns the winds of evening play,  
Dusk's vesper songs, the antiphons of night!

—Arthur Wallace Peach in Boston Transcript.

The sole contents of music are moving, sounding forms.  
—Dr. Hanslick.



## TWO CONCERTS BY NEW YORK PHILHARMONIC SOCIETY.

Classic Program on Friday Afternoon and an All Wagner Performance on Sunday Afternoon.

Criticism of the concert of the New York Philharmonic Society becomes difficult when that orchestra plays a classic program, as it did on Friday afternoon, November 28, in Carnegie Hall, New York, and when the proceedings of the afternoon may be summed up in the simple statement that they were as nearly perfect as may be.

The program was taken from the best of the old classic masters, the "great four," as they might be called: Bach, Haydn, Mozart and Beethoven. The soloist of the afternoon was Henri Leon LeRoy, who played Mozart's concerto in A major, for clarinet and orchestra. The Mozart concerto, it is true, furnishes a player of this caliber but little opportunity to display his technical ability, and of course this work contains no display of pyrotechnics whatever, but it is pleasing music of the strictly Mozartian character and exhibited Mr. LeRoy's beautiful tone, particularly in the delicate pianissimo passages. Mr. LeRoy was greeted with applause, loud and long, and it was a pleasure, though perhaps not a surprise, to find that the Philharmonic audience fully appreciated this class of work.

It is curious that the orchestral compositions of Bach sound more old fashioned than any others of this oldest of classical composers. The reason of it is difficult or perhaps impossible to state, but it probably lies in the peculiar handling of the orchestra itself, and this handling sounds so strange to the ears of modern conductors that very few of them seem able to get any good results from it whatever. In European concert halls the writer has very frequently heard performances of Bach where there was such a manifest lack of balance between the various bodies of the strings that the result was nothing less than grotesque. There seems to be a strange conception at times that an interpretation of this kind is exactly what the original composer of these very old orchestra pieces intended, just as one will often hear it said that the correct way of playing the works of these older composers on the organ or piano is without any expression or feeling or sentiment whatever. Josef Stransky brought out the beauties of the "Brandenburg" concerto (No. 3) in a way that is rare indeed. The playing of the Haydn symphony in G major, known as the military symphony, probably because of the little military episode in one of the movements, was spirited and effective in the extreme, and the woodwind and horns were particularly good, lending an unusually effective support to the strings, which is very necessary in this class of orchestration. It appeared to the writer that Mr. Stransky had doubled the wood parts and perhaps also the horn parts, but in this he may be mistaken. At all events the result was excellent.

Is it not a mistake in printing a program to make the Beethoven Pastoral Symphony appear to have five distinct movements? It seems so to us in spite of the fact that this work is so extremely well known. The program of Friday's performance, as will be seen below, had the five distinct tempi of this symphony printed out in full, one below the other, with a numeral before each. This cannot but be misleading to the public. Now the effort should be constant on the part of the concert managers to make the task of the public as easy and as pleasant as possible, to instill into their minds no element whatever of doubt or questioning or of misgivings in order that the esthetic shall appear as unalloyed as is possible in a crowded concert hall. The Beethoven symphony was splendidly performed. The second movement (andante) was particularly delightful, with all the suavity and delicateness with which this woodland scene is so replete. Praise is also due to the solo performers who played little episodes of the voices of the forest, so difficult to make truly effective.

The complete program was as follows:

Brandenburg Concerto No. 3 in G major.....Bach  
Concerto in A major for clarinet and orchestra.....Mozart  
Henri Leon LeRoy.  
Symphony in G major (Military).....Haydn  
Symphony No. 6 (Pastoral), op. 68.....Beethoven  
I. Allegro non troppo.  
II. Andante molto mosso.  
III. Allegro.  
IV. Allegro.  
V. Allegretto.

At Carnegie Hall, Sunday afternoon, November 30, the Philharmonic Society repeated the all-Wagner program given in the Academy of Music, Brooklyn, the previous Sunday afternoon. An account of the Brooklyn concert, with program, was given in last week's issue of the MUSICAL COURIER.

Carnegie Hall was well filled with Wagner devotees, by whom the Philharmonic renditions were warmly received. The ever popular "Ride of the Valkyries," from "Walküre," was the most heartily applauded number.

The numbers, arranged chronologically, were:

Overture, Rienzi.  
Overture, Flying Dutchman.  
Tannhäuser's Pilgrimage, from Tannhäuser.

Prelude to Act III, Lohengrin.  
Prelude and Liebestod, from Tristan und Isolde.  
Prelude, Die Meistersinger.  
Ride of the Valkyries, from Die Walküre.  
Waldweben, from Siegfried.  
Siegfried's Rhine Journey, from Götterdämmerung.  
Good Friday Spell, from Parsifal.  
Kaiser March.

### Nielsen Pleases in West.

Charles L. Wagner, manager of Alice Nielsen's concert tour, recently received the following communication, which tells its own story:

Sheridan, Wyoming, November 22, 1913.  
Mr. Charles L. Wagner, 1451 Broadway, New York City:  
DEAR SIR—We wish to express our complete satisfaction over Miss Nielsen's concert, which we consider the most successful musical event ever held here.

Before the largest audience of the year, she gave a recital that met with hearty and sincere approval from every one present. She will always be remembered by local music lovers, and we trust that fortune will favor us with her presence again.

Everything that has been said of her voice and personality is



ALICE NIELSEN.

fully acceded to, and her appearance establishes an artistic record that will never be surpassed.

Thanking you for your interest, and hoping that we may get together on other attractions at some future time, I am,

Very sincerely yours,

(Signed) T. C. DIXON,  
Manager Amphion Society.

### Katharine Goodson Plays Paderewski Concerto.

The success which Katharine Goodson scored with the Minneapolis Symphony Orchestra on November 21 in her performance of the Paderewski concerto was such that she has decided to play it again at Detroit, where she will appear on February 23 in the Corey series, with the same orchestra. She will also play this concerto in Cleveland on December 12 with the Philadelphia Orchestra as well as at a regular pair of the symphony concerts in Philadelphia on March 27 and 28, and in New York she will play it at the two concerts of the New York Symphony Orchestra on Friday, January 30, and Sunday, February 1. Miss Goodson appeared with the New Haven Symphony Orchestra on December 2, playing the Saint-Saëns concerto in G minor. On December 20, she will play the Grieg concerto at the Montreal Opera Concert.

The fine musicianship of this artist combined with a rare personal charm, brings her an ever increasing following, and this, her fifth tour of America, promises to be the busiest season she has ever had.

### Run This Over on Your Ear Drum.

A violinist who often takes medicine has equipped his bottle of bichloride tablets with a bell which, when the bottle is picked up, emits the tone of B sharp. This arrests his attention at once because, it is assumed, he lives in a flat.—New York Press.

Man only can create music, for nothing is perfect until, in some way, it touches or passes through man. He is the end and object of creation, and its processes are full and have meaning only when they are completed in him. Everything in nature is a puzzle until it finds its solution in man, who solves it by connecting it in some way with God, and so completes the circle of creation. Like everything else in nature, music is a becoming, and it becomes its full self when its sounds and laws are used by intelligent man for the production of harmony, and so made the vehicle of emotion and thought.—Theodore T. Munger: "The Appeal to Life."

## OBITUARY

### Prof. E. C. Phelps.

Professor Ellsworth C. Phelps, the well known composer, organist and music teacher in Brooklyn (N. Y.) schools for over thirty-five years prior to his retirement in 1900, died on November 29 at the home of his step-daughter, Sarah L. Kinkel, 419 Westminster road, Flatbush, Brooklyn.

Professor Phelps, a native of Rockfall, Conn., had gained considerable fame through his numerous compositions, some of the most noted of which were "Hiawatha Symphony," composed in 1878 and played by the Theodore Thomas Orchestra; the "Emancipation Symphony" and the operetta "David."

Professor Phelps, while a resident of Brooklyn, had been organist of St. Ann's Protestant Episcopal Church, the Elm Place Baptist Church, the Strong Place Baptist Church, the Lafayette Avenue Presbyterian Church, the New York Avenue M. E. Church, and the Baptist Chapel.

He is survived by a widow, son, daughter and step-daughter.

### Isaac N. Sutherlin.

Isaac N. Sutherlin, father of Mrs. Theodore Bergey, died at his home in Chicago, Ill., last week.

### New Orleans Wins.

New Orleans, La., November 28, 1913.

To the Musical Courier:

In a recent issue of the MUSICAL COURIER I read that Massenet's "Don Quichotte" was sung some days ago in Philadelphia for the first time in America. As a matter of fact, this opera was produced here for the first time in America during the operatic season 1911-1912, M. Baekmanns singing the title role and Georgette Cortez that of Dulcinea. I mention this simply because I firmly believe that New Orleans is in America, and also because I know how accurate the MUSICAL COURIER is and always tries to be.

Massenet's "Herodiade" was thought to have received its American premiere in your city some three years ago, when, in truth, we had enjoyed its suave melodies just about seventeen years before.

Sincerely,  
HARRY B. LOEB.

### Lucas Compositions Heard in Toronto.

A recital given by the brilliant young Canadian pianist, Valborg Martine Zollner, in Foresters' Hall, Toronto, Saturday, November 29, drew together many music lovers, who filled the concert room and gave the recitalist generous and well earned applause.

Elizabeth Campbell, one of the most delightful contraltos before the public today, sang a number of songs in a manner which captivated her hearers.

The entire program consisted of works by Clarence Lucas, who acted as accompanist to the singer.

W. O. Forsyth, the widely known teacher of the higher art of piano playing, was highly complimented for the success of the pianist, who has had no other master for the past six years.

### Five More Engagements for Mildred Potter.

Walter Anderson, the New York manager, has just closed five more engagements for Mildred Potter in the State of Kansas, March 2-8, when she is to appear with the Wichita Symphony Orchestra. Miss Potter's February bookings follow:

February 2, 3 and 4—Toronto Mendelssohn Choir.  
February 10—Hamilton, Ont., Elgar Choir.  
February 11—Hamilton, Ont., recital.  
February 17—Minneapolis Apollo Club.  
February 18—Mankato, Minn., recital.  
February 23—Chicago Apollo Club.  
February 26—Milwaukee Arion Society.

Music, once admitted to the soul, becomes a sort of spirit, and never dies. It wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living as when it first displaced the wavelets of the air.—Bulwer-Lytton: "Zanoni."

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